

THE ILLUSTRATED LONDON NEWS

1/

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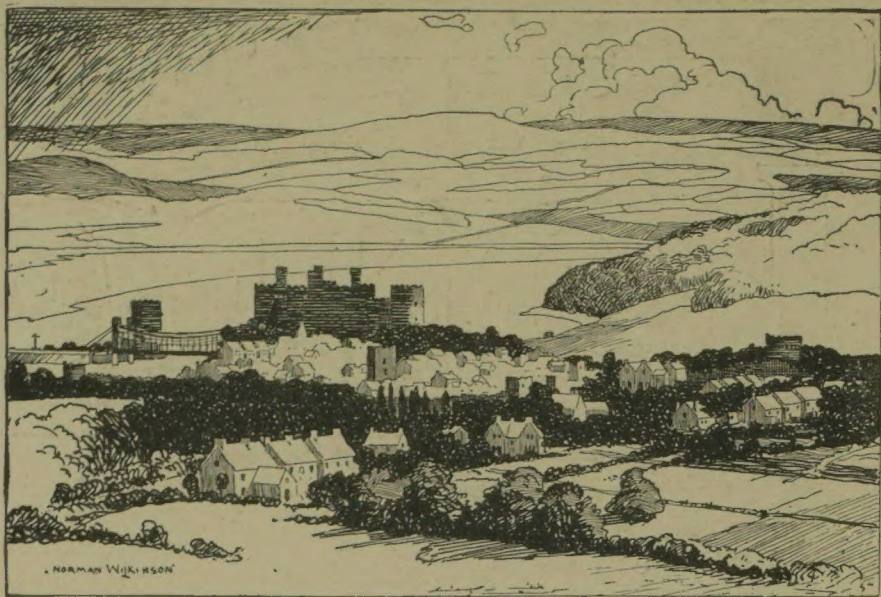
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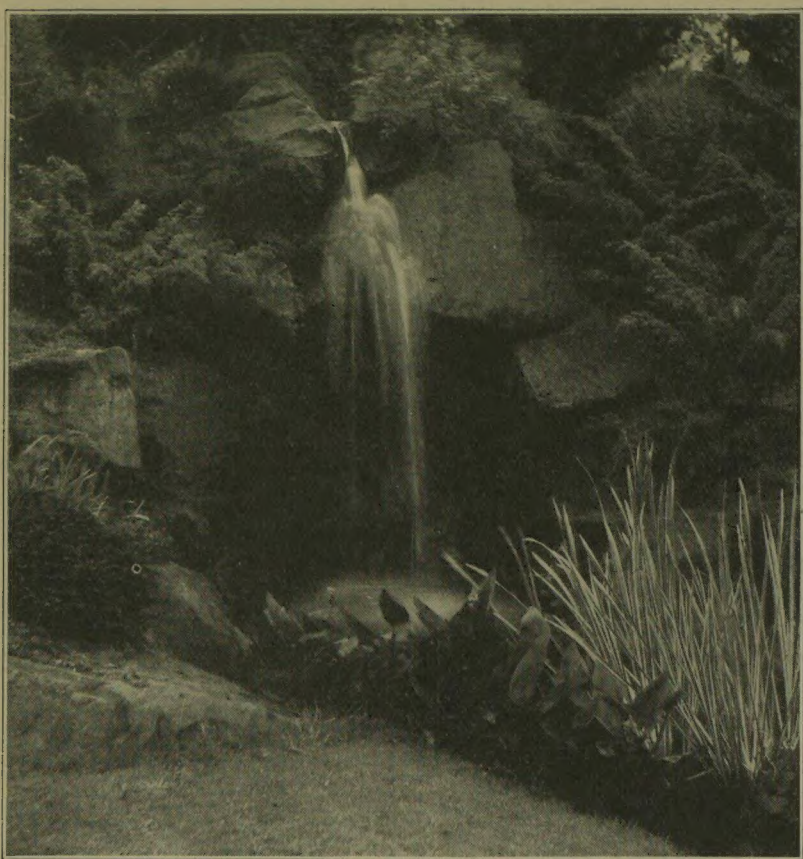
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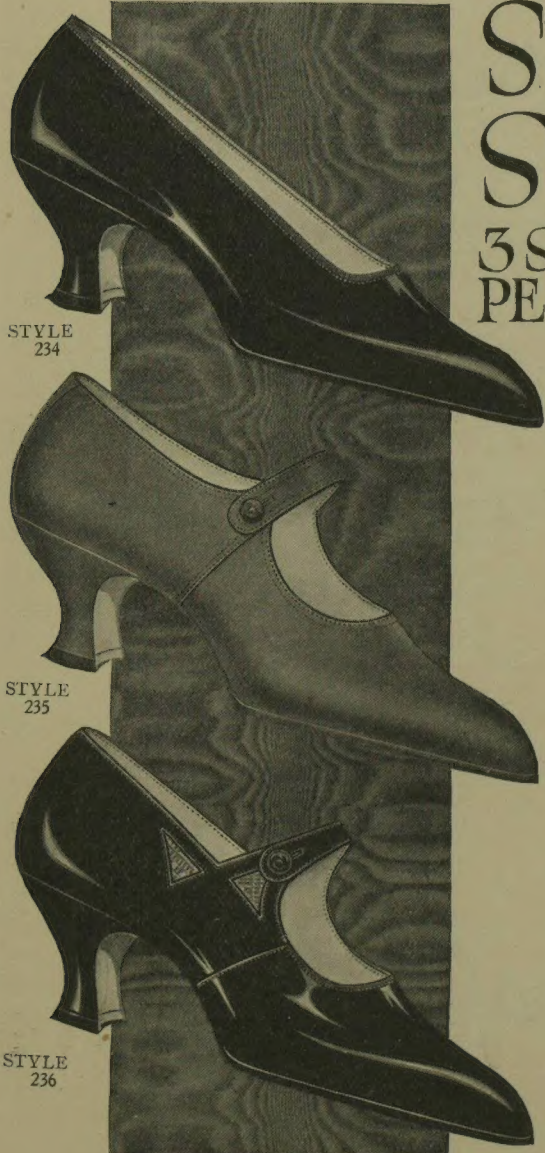
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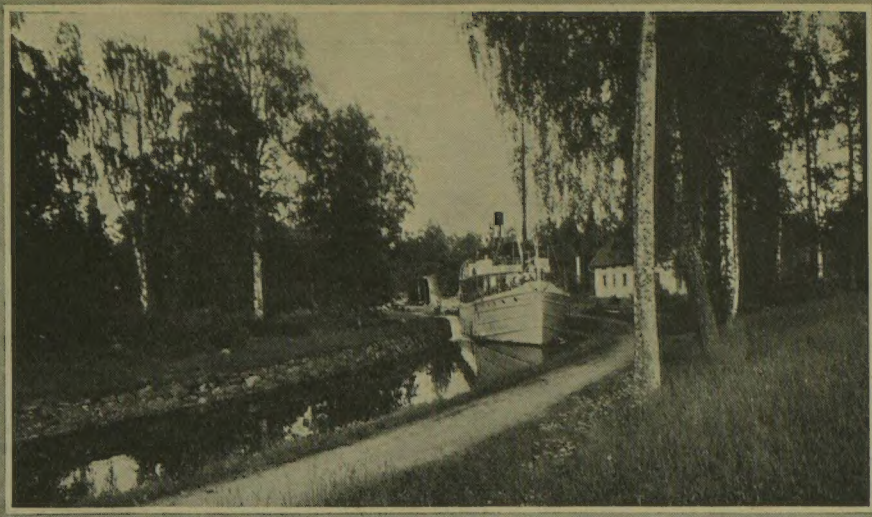
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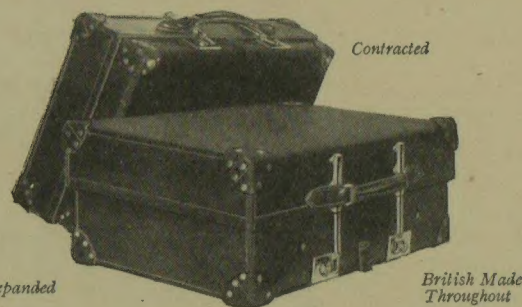
This wonderful inland waterway is but one example of Sweden's infinite variety, beauty and interest. Among those places which should be included in every visitor's itinerary are the beautiful city of **Stockholm**—"the Venice of the North"; the moors and mountains of **Lapland**, the peaceful villages of **Dalecarlia**, where mediæval costumes and customs still linger, and fascinating **Wisby**—"The City of Ruins and Roses."

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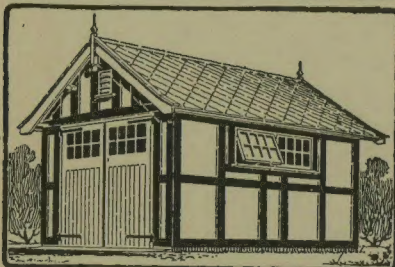


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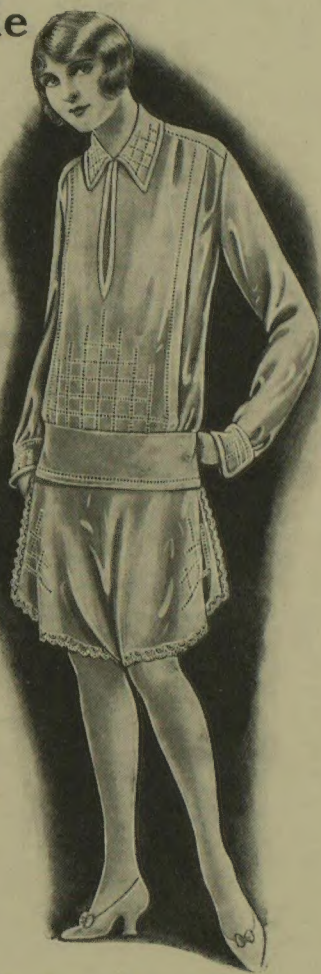
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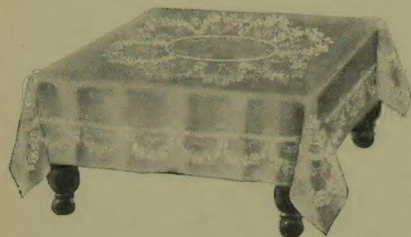
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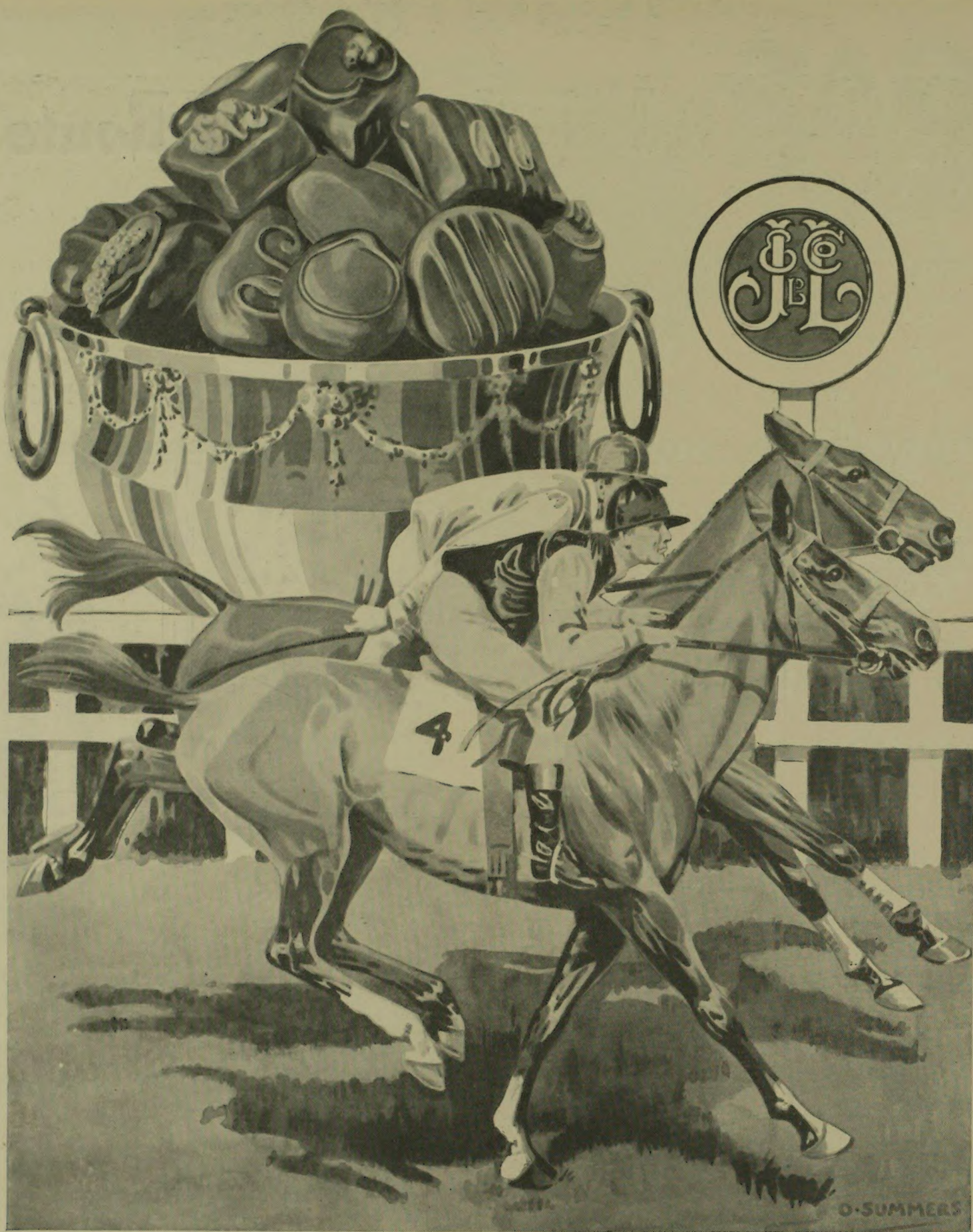


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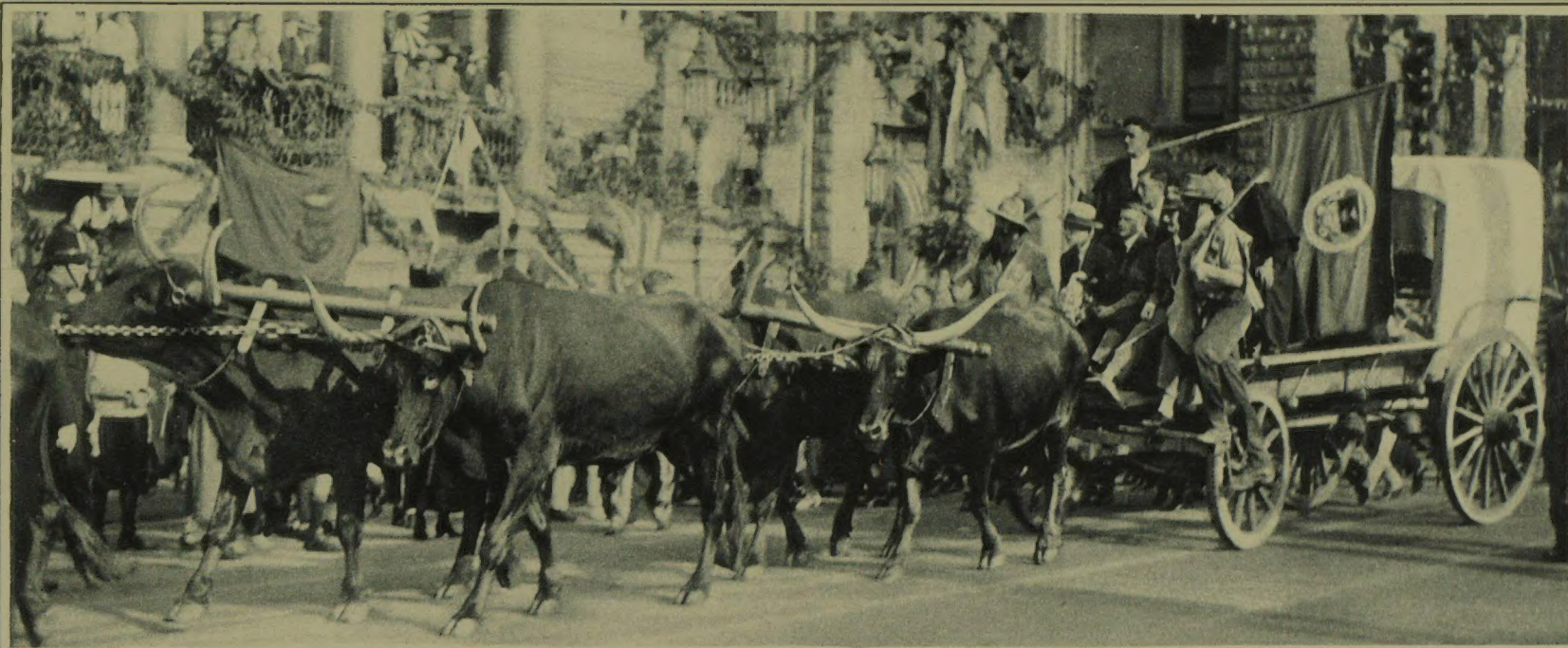
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THE ILLUSTRATED LONDON NEWS

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SATURDAY, MAY 23, 1925.

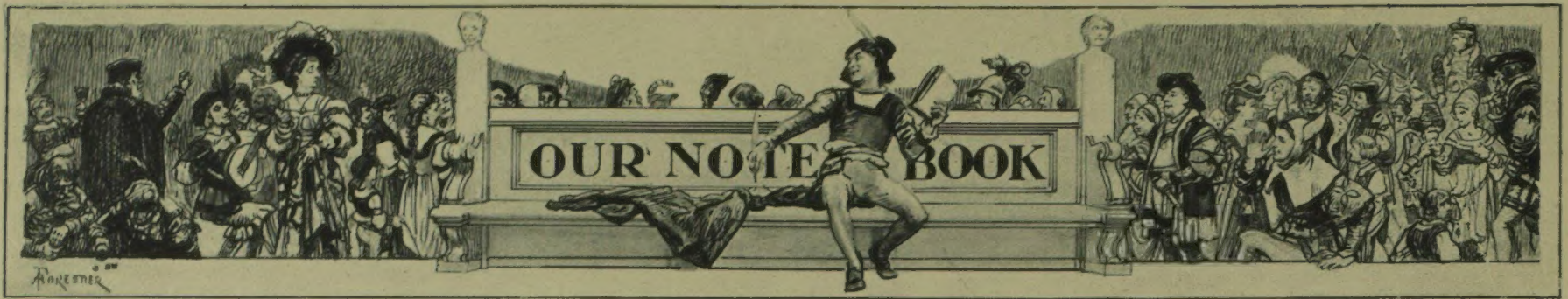
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THE PRINCE OF WALES ENJOYS A "RAG" WITH STUDENTS OF CAPE TOWN: RIDING IN AN OX-DRAWN WAGON.

The Prince of Wales landed in Cape Town, from the "Repulse," on April 30, and at once captured the affections of the city. The next morning a band of students arrived at Government House, with a tented wagon drawn by twelve oxen; and temporarily took charge of the Prince, who entered thoroughly into the spirit of the "rag." He was welcomed by one dressed as a bearded "Boer," and took his seat on the front of the wagon with a group of "mortar-boards." (The Prince is the figure on the left in the photograph). It was escorted by a comic bodyguard of "Cossacks," and was followed by a "jazz" lorry manned

by undergraduates impersonating famous politicians, including General Hertzog, Mr. Baldwin, Mr. Lloyd George, and Mr. Ramsay Macdonald. Another walked in front attired as a Zulu warrior in jackal skins, with shield and assegais. Thus the Prince arrived at the City Hall, where he was installed as Chancellor of the University of Cape Town, and received an honorary LL.D. During the proceedings undergraduate humour found frequent vent. A white hen, draped in the University colours, suddenly appeared on the platform, and when the Prince had been "capped" a voice shouted, "Edward, now you're South!"



By G. K. CHESTERTON.

I SEE that Mr. Arthur Machen and other interesting people have been having an interesting discussion, referred to in *John o' London's Weekly*, about two of the most picturesque and permanent of all human figures—Mr. Pickwick and Napoleon. I could write quite a fine and flowery article, about almost everything in existence, entirely consisting of a comparison between these two figures. They have a hundred points of contact and contrast. Both are easy to draw, Mr. Pickwick being drawn entirely in circles and Napoleon entirely in rectangles. Both were short, stout, and imposing; both (by an incredible coincidence) wore tight white breeches. On the recognised principles ruling the Bacon and Shakespeare controversy, there would not be the smallest difficulty about proving that they were the same man. At any rate, it could be most convincingly maintained that the one was a literary allegory of the other.

Mr. Pickwick falling into the ice is quite obviously a parable of Napoleon coming to catastrophe in the ice and snow of the Russian winter. Mr. Pickwick sleeping in all the complacency of milk-punch, after the shooting expedition and under the glowing summer sun, is a description reproducing in every detail the real story of how Napoleon slept for a great stretch, in all the glory achieved by his guns, and under what he himself described as the Sun of Austerlitz. Mr. Pickwick fighting for his night-cap is naturally Napoleon fighting for his crown. Mr. Pickwick going into captivity, through an alleged broken promise to a woman, is perhaps a reference to Napoleon's own saying, when going into captivity in Elba, that his luck had gone with Josephine. Mr. Pickwick in the Debtors' Prison follows the general idea of his fall being due to exhaustion of resources and the commercial superiority of England. This sort of thing is so obvious that I wonder, not that Bacon and Shakespeare have been tied together, but that everybody has not long ago been entangled with everybody else, as if there had only been one man in the world.

But the particular occasion of the particular debate was rather different. It was really not so much concerned with Napoleon and Mr. Pickwick as with Napoleon and Mr. Wardle. It was remarked as incredible, but verified as indisputable, that the fine old English gentleman, Mr. Wardle, had a statue of Napoleon in his hall. Yet the fact evidently did not shock a whole company of jolly English guests and servants as it shocks a few sensitive English students after the lapse of a hundred years. The paper in question quotes the shocking paragraph from the "Pickwick Papers," and I will do the same—

The very servants grinned with pleasure at the sight of Mr. Pickwick; and Emma bestowed a half-demure, half-impudent look on Mr. Tupman, which was enough to make the statue of Bonaparte in the passage unfold his arms, and clasp her within them.

It does not seem to me half so extraordinary that Mr. Wardle should have had a statue of Napoleon as that Mr. Wells and the modern writers, after a century, should still be unable to offer us anything reasonable in the way of a portrait of Napoleon. It seems to me that Mr. Wardle has rather the advantage of Mr. Wells, both in historical sense and in international magnanimity. A critic apparently asks whether a Kentish yeoman farmer could be conceived as doing such honour to a great enemy. But, as he obviously was conceived as doing it, and that by somebody alive

at the time and very much alive to the times, it seems only fair to assume that a yeoman farmer might really have done it. I hope I may be allowed to express a prejudice of my own by remarking that there are stupider people in the world than yeomen farmers. Certainly Mr. Wells is not among them, but they include a large number of English historians, and nearly all the English historians who have written about Napoleon.

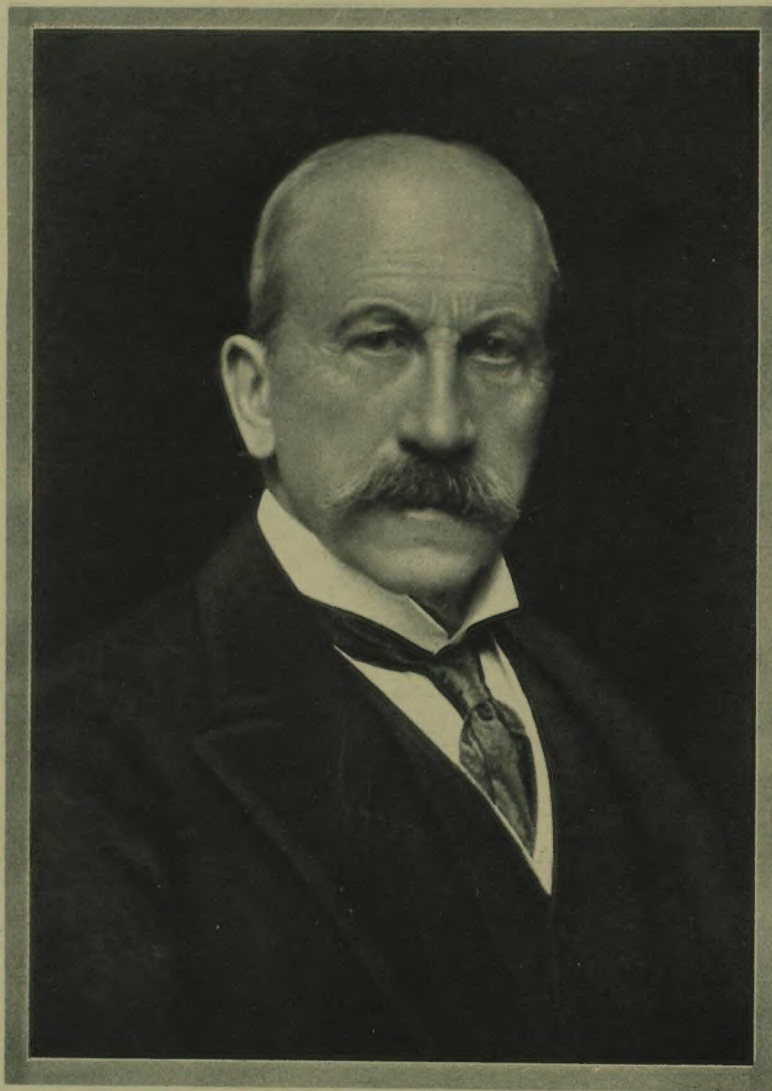
Mr. Arthur Machen suggests that the simple solution is that the Wardles were Whigs, and that in the Napoleonic war, as in the Great War, "to be an enemy of England was to be a hero to a certain number of Englishmen." I hardly think the comparison is

of wonderful. There was nothing particularly wonderful about Tirpitz and Bissing, except the wonderful fact that anybody should admire them. That is exactly the difference between the two cases. It may have been right or wrong for Byron and Hazlitt and Holland and many more to be attracted by our great enemy. But it was possible to be attracted by the greatness and not merely by the enmity. Nothing but anti-national bias could make a man want particularly to whitewash Little Willy. But a man might want to whitewash Napoleon exactly as men have wanted to whitewash Marlborough and Bacon and Caesar Borgia—the dislike, possibly mistaken but not unnatural, of seeing a great statue merely splashed with mud.

In the particular case that Mr. Machen mentions, this idea is somewhat supported by a fact which Mr. Machen does not happen to note. He quotes Hazlitt as an example of an English admirer of Napoleon, and more especially as an example of one who regarded the régime of the Napoleonic era as a sort of Golden Age. This, of course, is quite true; and Mr. Machen could have reinforced his case with many names more dominant in a worldly sense than Hazlitt's. Lord Holland, for instance, the nephew of Fox and the friend of Macaulay, had the same taste in sculpture as Mr. Wardle. Indeed, Lord Holland went beyond Mr. Wardle. He had, if I remember right, a bust of Napoleon, then at St. Helena, under which he wrote in Greek the lines of Homer about Ulysses: "Be sure that wise and noble chief is not dead, but in a lonely island in the sea longs for his home," or words to that effect.

Many men of liberal sympathies admired France and the French Revolution, and then accepted Napoleon as a necessary deduction or defence of the French Revolution. This seems to me a reasonable view; but it was not Hazlitt's view, though his opinions were in some ways very revolutionary. So far from loving Napoleon for the sake of France, he seems to hate France for the sake of Napoleon. His story of the great soldier's life is peppered with sneers and snarls at the French as French. He may have had an idea of exalting the warrior by disparaging his weapons. But, anyhow, this queer variety of Jacobin was as bitter against France as any Anti-Jacobin. And this alone makes a good deal of difference to the comparison that Mr. Machen implies. There are remarks about the French in Hazlitt's *Life of Bonaparte* that might have come from Gifford or Croker, or the most crabbed and spiteful of the *canaille* of Toryism. This surely makes Hazlitt's admiration of Napoleon at least an admiration of Napoleon. It was not a man's perverse prejudice of international politics against his own people.

If a man writing a history of the Great War had devoted himself to showing how the unhappy Hindenburg had been neglected, starved, betrayed, and deserted by a cowardly people and a contemptible Court, we might say a great deal about his idolatry of Hindenburg, but we could hardly accuse him of being a Pro-German. For the rest, I think it clear that the case of Napoleon did not illustrate the fact that "to be an enemy of England was to be a hero to a certain number of Englishmen." It only illustrated the fact that a certain number of Englishmen were capable of recognising a hero.



A GREAT IMPERIAL STATESMAN, ADMINISTRATOR, AND FINANCIER: THE LATE VISCOUNT MILNER, WHO DIED OF "SLEEPY SICKNESS" (ENCEPHALITIS LETHARGICA) ON MAY 13.

During his long and brilliant career Lord Milner performed services of immense value to the British Empire. His memorable work as High Commissioner for South Africa (1897-1905), covering the Boer War and the reconstruction period, was excelled by what he accomplished during the Great War, as a member of the inner War Cabinet and later as War Minister. It was largely due to him that the Allied unity of command under Foch was brought about, and that the Empire, by the invitation to Dominion Premiers to take part in Imperial war councils, became in actual fact a Commonwealth of Nations. Before the war he had inspired and vigorously supported Lord Roberts in his advocacy of national service. Lord Milner was born in 1854, the son of Charles Milner, M.D., and of Mary, daughter of Major-General John Ready, Governor of the Isle of Man. He himself married late in life (in 1921), Violet, daughter of Admiral F. G. Maxse, and widow of Lord Edward Cecil. Apart from his political activities, the latest phase of which was his Colonial Secretaryship (1919-21) and his Report on Egypt, he had manifold interests, in business, literature, and social or educational work. He was one of the original seven trustees of the Rhodes Scholarships, and at the time of his death had just been adopted as candidate for the Chancellorship of Oxford University. He was the author of "England in Egypt" (1892), "The Nation and the Empire" (1913), and "Questions of the Hour" (1923).—[Camera Portrait by E. O. Hoppé.]

quite fair to those great Englishmen who admired the great Emperor. There is really no ground for saying that they admired him because he was anti-English. They admired him because he was admirable. For he certainly was admirable, at least in the original sense

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AT HOME AND ABROAD: MEMORABLE OCCASIONS; A ROYAL HOLBEIN.

PHOTOGRAPHS BY PHOTOPRESS, GERLACH (BERLIN), AND W. A. MANSELL AND CO.



THE FUNERAL OF LORD MILNER: THE MOTOR-HEARSE LEAVING CANTERBURY CATHEDRAL, AFTER THE MEMORIAL SERVICE, BETWEEN LINES OF KING'S SCHOOL BOYS, FOR THE BURIAL AT SALEHURST, NEAR ROBERTSBRIDGE.



THE REPORTED END OF MILITARY RULE IN SPAIN: KING ALFONSO (RIGHT) WITH THE MARQUIS DE ESTELLA, HEAD OF THE DIRECTORY, IN THE PALACE, MADRID.

The funeral of Lord Milner, on May 16, began with a service in Canterbury Cathedral conducted by the Archbishop. The coffin arrived by road from Sturry Court, and after the service was taken on a motor-hearse to Salehurst, near Robertsbridge, for private burial. On May the 18th a memorial service for Lord Milner was held in Westminster Abbey.—Field-Marshal von Hindenburg was sworn in as President of the German Republic, according to the Constitution of 1919, in the Reichstag at Berlin on May 12. Just after he entered the Chamber with the President of the Reichstag, Herr Loebe, the Communist members jumped up and shouted "Down with the Monarchists—long live the Soviet



AFTER THE COMMUNIST MEMBERS HAD SHOUTED "DOWN WITH THE MONARCHISTS!" AND MARCHED OUT: PRESIDENT VON HINDENBURG (X) TAKING THE OATH IN THE REICHSTAG, ACCORDING TO THE REPUBLICAN CONSTITUTION.



BOUGHT FOR £62,500—AND, IT IS HOPED, TO REMAIN IN ENGLAND: HOLBEIN'S PORTRAIT OF EDWARD VI. AS A CHILD. (GUELPH COLLECTION.)

Republic!" and marched out.—It was reported from Madrid on May 17 (King Alfonso's fortieth birthday) that an official decree had been published withdrawing martial law in Spain and re-establishing the Constitutional Guarantees. This was held to mean a return to Parliamentary government, after 21 months of military rule by the Directory, headed by General Primo de Rivera, Marquis de Estella.—Holbein's portrait of King Edward VI. at the age of fifteen months, the most valuable of the Guelph family pictures owned by the House of Brunswick, and exhibited on loan in the provincial museum at Hanover, was recently sold to a London purchaser for £62,500. It is suggested that it may pass into the Royal or the National Collection.

FROM LOG CANOE TO BATTLE-CRUISER: THE EVOLUTION

PHOTOGRAPHS BY



1. THE EARLIEST TYPE OF ENGLISH WAR-SHIP, AGAINST VIKINGS: A DEVELOPMENT OF THE LOG CANOE (A.D. 800).



2. THE SHIP THAT BROUGHT WILLIAM THE CONQUEROR TO ENGLAND: THE "MORA," WITH MAST AND SAIL (1066).



3. WITH "CASTLES" AND A DECK: A BUSS OR DROMON OF THE TIME OF HENRY III. (1217).



7. AN ELIZABETHAN "BROADSIDE BATTLE-SHIP": THE "VANGUARD," A FLAG-SHIP AGAINST THE ARMADA (1588).



8. DRAKE'S FLAG-SHIP AGAINST THE ARMADA, LOST IN SIR RICHARD GRENVILLE'S LAST FIGHT: THE "REVENGE."



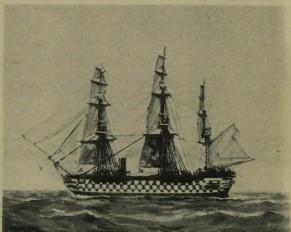
9. THE FIRST ENGLISH "THREE-DECKER": "SOVEREIGN OF THE SEAS," OF CHARLES I., WITH 100 GUNS (1637).



13. SIMILAR IN RIG TO THE "VICTORY" AT TRAFALGAR: THE "VANGUARD" (1780), NELSON'S NILE FLAG-SHIP.



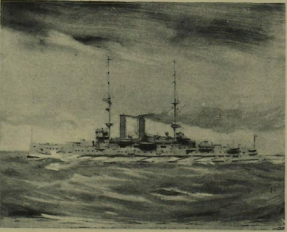
14. STEAM—A NEW FACTOR: THE "RHADAMANTHUS" (1837), ONE OF THE FIRST PADDLE-TUGS.



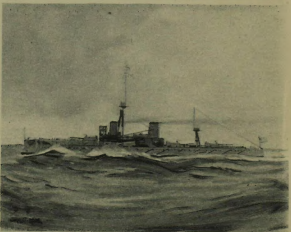
15. STEAM AUXILIARY TO SAIL: THE "MARLBOROUGH" (1863), A TYPICAL "FIRST-RATE" OF CRIMEAN DAYS.



19. ONE OF THE FIRST TYPE OF BATTLE-SHIPS BUILT AS A UNIFORM CLASS: THE "RODNEY" (1860).



20. GUN-POWER AND PROTECTION INCREASED BY IRON: THE "LONDON" (1895).



21. A REVOLUTION IN BATTLE-SHIP DESIGN: THE "DREADNOUGHT" (1905), WITH TEN 12-INCH GUNS.

OF BRITISH WAR-SHIPS TRACED IN MODELS AT WEMBLEY.

CAMPBELL-GRAY.



4. JUST BEFORE NAVAL GUNS BEGAN: A "GREAT SHIP" OF EDWARD III., WITH BOWSPRIT, FORECASTLE, AND POOP (1340).



5. CARRYING A FEW SMALL GUNS: A WAR-SHIP OF EDWARD IV., WITH FOUR MASTS AND IMPROVED RIG (1483).



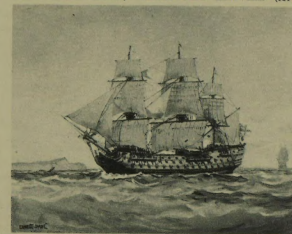
6. CARRYING HEAVY GUNS (SEEN THROUGH PORTHOLES): THE "GREAT HARRY," HENRY VIII'S BEST SHIP (1514).



10. A 17th-CENTURY BATTLE-SHIP: THE FIRST "BRITANNIA" (1682), ADMIRAL RUSSELL'S FLAG-SHIP AT LA HOGUE.



11. THE FIRST "VICTORY" (1737): A 110-GUN BATTLE-SHIP, LOST IN A STORM IN THE CHANNEL IN 1744.



12. THE NAVY'S MOST FAMOUS SHIP: NELSON'S "VICTORY" AS LAUNCHED IN 1765, FORTY YEARS BEFORE TRAFALGAR.



16. THE FIRST ARMOURD SHIP BUILT OF IRON: THE EPOCH-MAKING FRIGATE "WARRIOR" (1860).



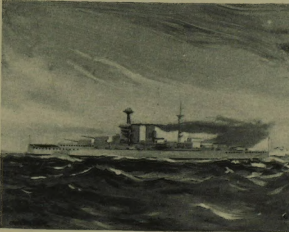
17. ONE OF THE LAST ARMOUR-CLAD WAR-SHIPS HAVING SAILS: THE "AGINCOURT" (1865), WITH RAM BOW.



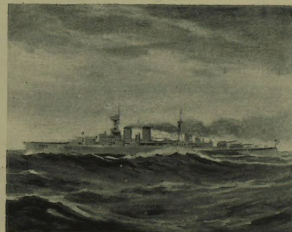
18. THE FIRST BRITISH BATTLE-SHIP WITHOUT MASTS AND SAILS: THE "DEVASTATION" (1871), AN EARLY TURRET SHIP.



22. THE MOST POWERFUL TYPE WHEN THE WAR BEGAN: "IRON DUKE" (1914), JELLIKOE'S JUTLAND FLAG-SHIP.



23. THE FIRST TYPE TO CARRY 15-INCH GUNS: THE "QUEEN ELIZABETH" (1916), AFTERWARDS BEATTY'S FLAG-SHIP.



24. THE MOST POWERFUL FIGHTING UNIT AFLOAT: THE GREAT BATTLE-CRUISER "HOOD" (1920).

One of the most interesting among the new exhibits at Wembley is this series of 24 models of British war-ships, from A.D. 800 to the present day, in the Naval Gallery of the Government Pavilion. Thus the visitor can trace the remarkable evolution of naval architecture during the last 1100 years, from the primitive war canoe to the latest capital ships, the "Queen Elizabeth" and the "Hood," now the most powerful war-ships in the world. "Through these models," says an official note, "we see the car-proelled vessels of mediæval times replaced by sailing vessels. We can trace the adoption of guns until their development of the sailing ship. Four years after Queen Victoria came to the throne, H.M.S. 'Rhodamantus'—a small paddle-ship rigged as a schooner—was built, and the gradual transition from sail to steam began. An interesting model is that of the 'Warrior.' She was an epoch-making ship: built in 1860, she was the first armoured vessel to be constructed of iron. She sounded the death-knell of the old 'wooden walls' and of masts and sails as the means of propulsion. The Naval Gallery is intended to impress upon all visitors to the Exhibition the old words of King Charles the Second's Article of War, which still holds good: 'It is upon the Navy, under the good Providence of God, that the safety, honour, and welfare of this Realm do chiefly depend.' In the

centre of the Gallery is a model of the British Fleet that fought the Battle of Jutland." The 24 models in the gallery, here illustrated, represent the chief points of new departure in war-ship construction at successive periods, but there were, of course, many intermediate stages and variations of design. To obtain a fuller knowledge of these, and to understand in detail the changes embodied in the models, the visitor should read the very able and interesting booklet, issued officially in connection with the exhibit, compiled by Captain S. T. H. Wilton, R.N. It is well worth careful study. Here we can only mention briefly a few items from his narrative. The model of the "Mora," William the Conqueror's ship, was constructed mainly from the Bayeux Tapestry. The first recorded mounting of guns in an English ship was in 1410, in the "Christopher of the Tower." The fifth model resembles the "Santa Maria," in which Columbus discovered America (1492) and the "Mathew," in which John Cabot discovered Newfoundland (1497). Drake's raid on Cadiz in 1587, with four ships of the "Revenge" type designed by John Hawkins, "established the 'broadside battle-ship' as the fighting ship of the future." These ships made possible the defeat of the Armada. Nelson's "Victory" was launched in 1765, and was forty years old at Trafalgar. The doom of the old wooden man-of-war was sealed in the Crimea, where our ships suffered heavily at Sevastopol from Russian explosive shells, then a new form of projectile.

ST. PAUL AS IN A "SWING": EARLY IRISH FRESCOS FOUND IN THE ALPS.

By PROFESSOR FEDERICO HALBHERR, of Rome, the well-known Archaeologist.

A DISCOVERY of exceptional importance for the history of ancient art in the British Isles, and of its earliest irradiations over the Continent, has been made in a secluded Alpine corner of the new Italian province of Alto Adige—formerly South Tyrol—where one would hardly expect it. A few miles distant from the well-known health resort of

Meran, towards the Venosta Valley and the Swiss frontier, outside the small village of Naturns, there is a little old country church, originally dedicated to St. Proculus, Bishop of Verona, and now to St. Anthony. Its walls, both interior and exterior, are covered with paintings of different periods. The frescoes of the exterior, belonging to about the fifteenth century, are fairly well preserved, and represent scenes from Genesis—the Creation of the World, the Creation of Man, and so on. Those which were visible in the interior, partly of the same epoch and partly of the thirteenth century, were so faint and damaged, with here and there portions falling away, that in 1912 they attracted the attention of the Austrian administration, which then appointed a commission to survey the building and to study and repair the important relics of art contained in it. Dr. Garber and Dr. Weingartner, the leading members of this commission, soon became aware that, under the visible layer, remarkable traces of more ancient frescoes existed, of quite different style and art, and they began to uncover some parts of them. But the outbreak of war in 1914 put a stop to their operations, and the enterprise had to be abandoned.

The works were resumed in 1923-24 on behalf of the Italian Government, by the Superintendent of Fine Arts in Trent, Professor Gerola—the well-known explorer of the Venetian monuments of Crete and Rhodes—and, according to the latest reports, they are ending with the most important results. The upper layer of paintings having been carefully removed and temporarily transported to the Museum of that city, almost all the strange frescoes which formed the earliest decoration of the church were brought to light.

They exhibit a very odd and peculiar style and quite a primitive technique. Only five colours—white, green, black, red and yellow—were employed, and the figures are, for the most part, merely out-

lined. While the ornamental borders which frame the different scenes display such an exact workmanship of finely interlaced designs, the human shape—with the disproportionate length of limbs, deformities of bodies, and insignificance of faces—is reproduced in so clumsy and grotesque a manner as to look like a caricature.

village of Naturns, on the border of Switzerland, was then—and remained until 1818—a part of the Bishopric of Chur, the same diocese to which St. Gallen also belonged. When the Church of Naturns was built, the monastic art of St. Gallen, the only existing one in the neighbourhood, was certainly, as Professor Gerola points out, dominating the whole of that area. If we compare the figure of St. Paul surrounded by a crowd of Jews, on an illuminated Codex of the Library of St. Gallen, with the scene of the same Saint in one of the frescoes of Naturns, we cannot but be surprised at their resemblance in design and style. It becomes evident that the miniatures of angels and saints which adorned those monastic manuscripts—chiefly of the Old and New Testaments—were used then as models by the wall painters, to whom the execution of frescoes in the newly built churches was committed.

The chief subjects of the paintings in the church at Naturns are taken from the Apocalypse and the Acts. On the two sides of the triumphal arch which leads into the crypt are to be seen two very odd figures of angels, holding a cross, with a halo around their heads, large open and undulated wings, and a strange, worm-shaped body; near them, two apocalyptic old men are represented. The northern wall contains a row of angels and saints, surmounted by an elegant ornamental band of carefully designed labyrinthine patterns. But the most characteristic and lively scene discovered—this also framed by two bands of fine maze-like ornaments—is the one above mentioned, illustrating the episode of the ninth chapter of the Acts—that in which St. Paul, menaced by the Jews "watching the gates at Damascus," was saved, in the night-time, by the disciples who "conveyed him away by the wall, letting him down in a basket." No basket, however, is visible in the picture, the Saint being simply let down with a cord in the grotesque position of an old man on a swing. This episode seems to have enjoyed a certain popularity in the Middle Ages, owing to the reports of the pilgrims returning from the Holy Land and Syria, to whom—as the Tuscan travellers of those times recount—there was still shown in the walls of Damascus the window from which St. Paul was lowered. The three figures at the window are the faithful disciples looking after his safety; the crowd on the right side of the picture represents, perhaps, a group of Jewish persecutors. But the women on the left side have probably



SHOWING PART OF A NEWLY DISCOVERED EARLY PICTURE OF ST. PAUL LOWERED FROM A WINDOW (ON THE LEFT) OTHERWISE COVERED BY A LATER FRESCO OF THE MARTYRDOM OF ST. CATHERINE: SUPERPOSED WALL PAINTINGS IN THE CHURCH AT NATURNS, IN THE UPPER ADIGE.

As Professor Gerola easily perceived, these are the characteristics of the early mediæval Irish and Scottish miniature art, chiefly of the schools which flourished in monasteries of Irish foundation from the sixth to the ninth centuries, as at Iona and Lindisfarne, where also the richly ornamented Codices of Durham were produced.

Ireland was the true stronghold of Celtic monachism, and we know that from thence, in the seventh century, St. Columban and St. Gall went, with other Irish and Scottish monks, to Switzerland, and founded the famous monastery of St.



"IN THE GROTESQUE POSITION OF AN OLD MAN ON A SWING": ST. PAUL'S ESCAPE FROM A WINDOW IN DAMASCUS—THE EIGHTH-NINTH CENTURY CELTIC FRESCO AT NATURNS AFTER REMOVAL OF THE SUPERPOSED FRESCO OF THE THIRTEENTH-FOURTEENTH CENTURY.

Photographs by Courtesy of Professor Federico Halbherr.

nothing to do with this scene, and form part of another.

In the pictures of the upper layer, such as that of the martyrdom of St. Catherine, and those of the Creation in the outside walls, we have examples of Romanic art which are not to be despised. Since their removal these upper and later frescoes have been carefully restored in Trent, and they are to be transported again to Naturns after the repair of the church has been completed.

ALPINE RELICS OF MEDIÆVAL IRISH ART: REMARKABLE FRESCOES.

PHOTOGRAPHS BY COURTESY OF PROFESSOR FEDERICO HALBHERR.



PAINTED ON THE OUTER WALLS OF THE CHURCH AT NATURNS: FIFTEENTH-CENTURY FRESCOES REPRESENTING VARIOUS SCENES FROM THE CREATION.



SHOWING FAINTLY THE FRESCOES ON THE OUTER WALL: THE EARLY MEDIÆVAL CHURCH OF ST. PROCULUS (NOW DEDICATED TO ST. ANTHONY) AT NATURNS.



INCLUDING THE MAKING OF EVE FROM ADAM'S RIB (ON THE LEFT): CREATION SCENES IN FIFTEENTH-CENTURY FRESCOES OUTSIDE THE CHURCH AT NATURNS.



EARLY WALL-PAINTINGS OF ANGELS ON EITHER SIDE OF THE ARCH, AND OTHER FRESCOES ABOVE: THE ENTRANCE TO THE CRYPT IN THE CHURCH AT NATURNS, CONTAINING ITS EARLIEST ALTAR (IN THE CENTRE).



WITH A CURIOUS WORM-SHAPED BODY: ONE OF THE ANGELS, HOLDING A CROSS, PAINTED ON THE WALL BESIDE THE ARCH.



REMARKABLE EXAMPLES OF EARLY CELTIC RELIGIOUS ART OF IRISH ORIGIN FOUND IN THE CHURCH OF NATURNS, IN THE UPPER ADIGE: A ROW OF SAINTS, WITH AN ANGEL AT THE RIGHT-HAND END, AND OVERHEAD SOME FINE ORNAMENT OF LABYRINTHINE PATTERN.

The remarkable discovery of early Celtic religious wall-paintings of Irish origin in a church in the Alps, at Naturns; near Meran, is described by Professor Halbherr in his article on page 998. The discovery has only just been made known in Italy, and no details have hitherto been published elsewhere. The Celtic frescoes, dating from the eighth or ninth centuries, were found underneath others of a later date (the thirteenth or fourteenth century) which were carefully removed, and will later be replaced in the church. The earlier paintings, says Professor Halbherr, "exhibit a very odd and peculiar style and quite a primitive technique. Only five colours—white, green, black, red and yellow—were employed.

While the ornamental borders display exact workmanship of finely interlaced designs, the human shape . . . is reproduced in so clumsy and grotesque a manner as to look like a caricature. These are the characteristics of the early mediæval Irish and Scottish miniature art, chiefly of the schools which flourished in monasteries of Irish foundation from the sixth to the ninth centuries." In the seventh century St. Columban and St. Gall went from Ireland, with other monks, to Switzerland, and there founded the famous monastery of St. Gallen. The exterior frescoes on the church at Naturns belong to about the fifteenth century, and represent scenes from the Creation.

PERSONAL PORTRAITS—BY WALTER TITTLE. R. B. CUNNINGHAME GRAHAM.

ON any day when London's constant (I nearly said fickle) weather fails to put forth her most extreme prohibition, one may see in Rotten Row, in the early morning, one of the great capital's most conspicuous personalities. Very tall and slender,

I am indebted to Mr. and Mrs. Conrad for my acquaintance with him. They told me not only of his personal charm and the beauty of his writing, but also of the splendid, visible record that birth, experience, and culture have stamped upon his person.

He has long been a challenge to portrait-artists, and many have been the attempts to record him with pencil, brush, and chisel. Before meeting him, I saw in the Glasgow Corporation Gallery a full-length painting of him by Sir John Lavery, done some years ago. I went with him to Epstein's studio and saw there a recent bust of him by that most able sculptor. Another artist produced a statue of him in bronze, on horseback. I did not see this portrait, but, inasmuch as his horse is almost part of him, I can imagine it as the most complete representation of the lot.

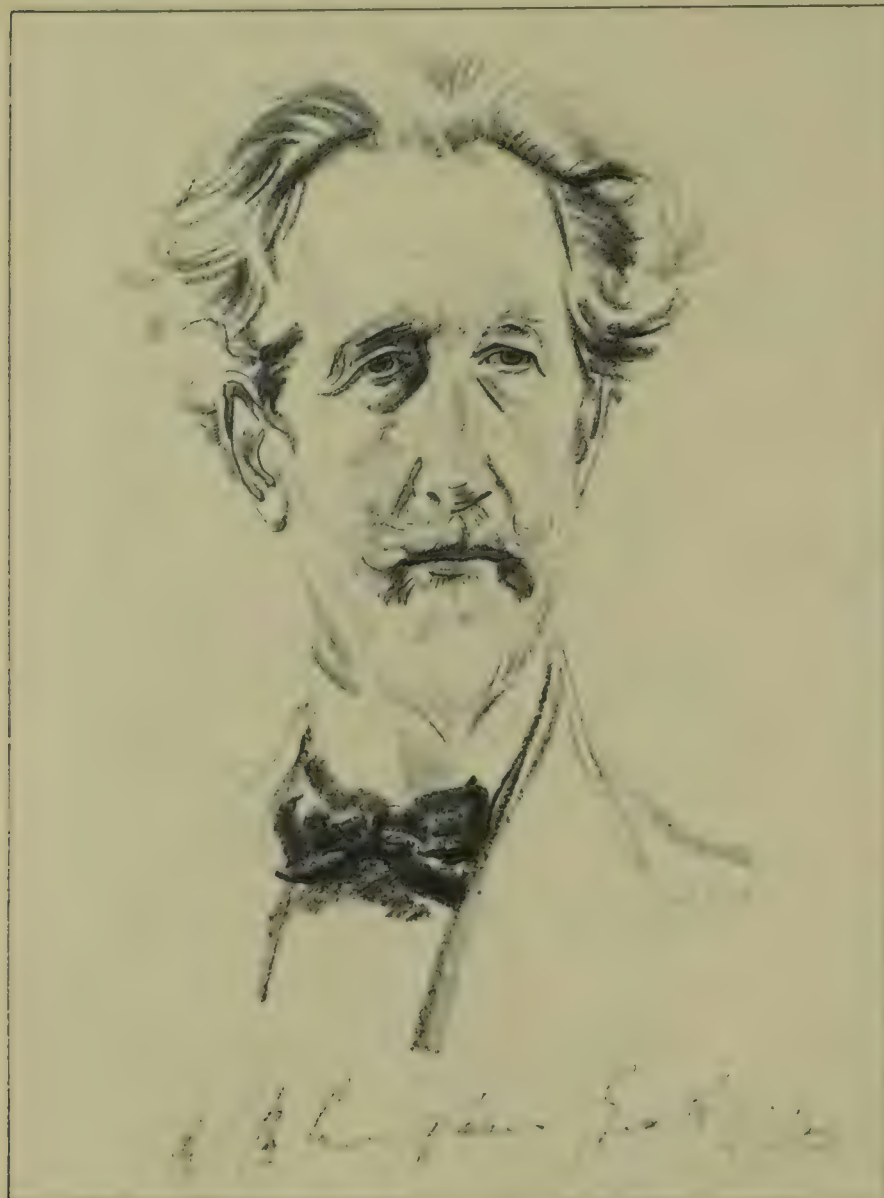
On several occasions when I had luncheon with him we went a considerable distance to the stable where his horse is kept, it being a daily custom to carry a tribute of sugar to his

other equine paraphernalia is distributed through the various rooms. A painting in his collection, a great rarity, was entirely different from anything I had ever seen. At a glance it resembled a piece of modern Cubism: the creator of it had apparently obeyed the Bible Commandment that forbids a likeness of anything here, in heaven, or below. After a first examination of it my host produced a mirror in the shape of a half-cylinder, split lengthwise, and, with the painting lying flat on the table and the mirror standing upright on a certain spot upon it, one could see reflected in the shining convex surface a very creditable portrait of Charles the Martyr. This was a contemporary device to evade a Cromwellian law forbidding the possession by loyal Royalists of portraits of their dead King. Like other prohibitions, it suffered a measure of defeat by this, let us say, "bootleg" art.

I made two drawings of Mr. Cunninghame Graham, one at his house, and the other one when he called at my studio on New Year's Day. I found it impossible to satisfy myself with one sketch only, as from every angle his head presents new and fascinating problems. As I worked I was regaled with delightful talk, comments on current happenings, reminiscences of the old days in the cattle countries, of Parliamentary experiences, of contacts with famous men—Hudson, Hardy, Whistler, and innumerable others.

"The first time I met Mr. Hardy," he said, "I was on a shooting expedition with some friends. I was a bit vague as to our locality until someone mentioned that Dorchester was near by. I promptly deserted for a couple of hours, telling the game-keeper where I was going. He was utterly disgusted with me, and when my friends inquired about my disappearance he told them, with unconcealed contempt, that I had gone 'to look up some other writer-chap. And when the birds are risin', too!'

"As a young man I had a passion for pictures, and acquired them occasionally to the extent that my



WALTER TITTLE'S PORTRAIT OF A DISTINGUISHED WRITER AND TRAVELLER: MR. R. B. CUNNINGHAME GRAHAM, WHO HAS JUST PUBLISHED A NEW BOOK, "DOUGHTY DEEDS."

with full white hair and imperial, he sits his spirited horse as one born to the saddle, and few men have spent a greater portion of their lives on horseback. He has been a cowboy in the Argentine as well as in our own West; knew Buffalo Bill before he became a showman; and was the close friend of many of our most famous frontier scouts. He became a successful cattleman on the two American continents, and nothing pleases him better to-day than to cook a meal in the open, his only utensils being the tins that contained the materials for his repast. Much of this could be recorded of any cowboy or cattleman, but one hardly expects it of a man of British birth, known from his youth in the principal drawing-rooms and salons of Britain and Europe, who has sat for years in Parliament, and is to-day one of the most excellent of all British writers. In appearance a Spanish grandee, Scotch by birth, and a prince among cosmopolites in experience, at a glance it is almost impossible to put an appraising finger upon Robert Bontine Cunninghame Graham.

Spanish he speaks as perfectly as English, and at will he can relapse into a Scotch accent as convincing as that of Sir Harry Lauder. A friend of mine from Paris, who met him in my studio, conversed with him in six languages, but was unable to follow him into Hindustani. To this incomplete list of the many accomplishments of Don Roberto, as his friends call him, I will add one more, and the most important of all, knowing well that his modesty will cause him to writhe if this article meets his eye: excellent as are his written contributions to current art, the living of his life is even a finer one. The broad diversity of his interests, and the generosity with which he gives of his enriched self to his many friends, is more important than even the most perfectly written shadow of that life can be. Few people have this gift, or care to exercise it.

mount at this hour. The animal looks forward to these visits with keen interest, sniffing the pockets of his distinguished master with impatience if the expected titbit is not immediately forthcoming. I stood impressed almost to the point of awe at the highly technical conversation about the beast's welfare between my host and the horse's attendant.

Mr. Cunninghame Graham lives in a quaint and charming house in Elizabeth Street, near Eaton Square. The dwelling is stamped with the personality of its occupant. Books line the walls, and lie in profusion everywhere. Many of them are Spanish, and daily papers from Spain are always in evidence. Numerous prints and other pictures are there also, some of them the work of his deceased wife, who was Spanish. Horses are a recurrent theme in these works of art, and a most interesting collection of saddles, spurs, and



IN SEMI-PROFILE: ANOTHER PORTRAIT OF MR. R. B. CUNNINGHAME GRAHAM BY WALTER TITTLE.

limited means would allow. I was eager to possess an example of Whistler, and one day in his studio mustered sufficient courage to ask the price of a lovely

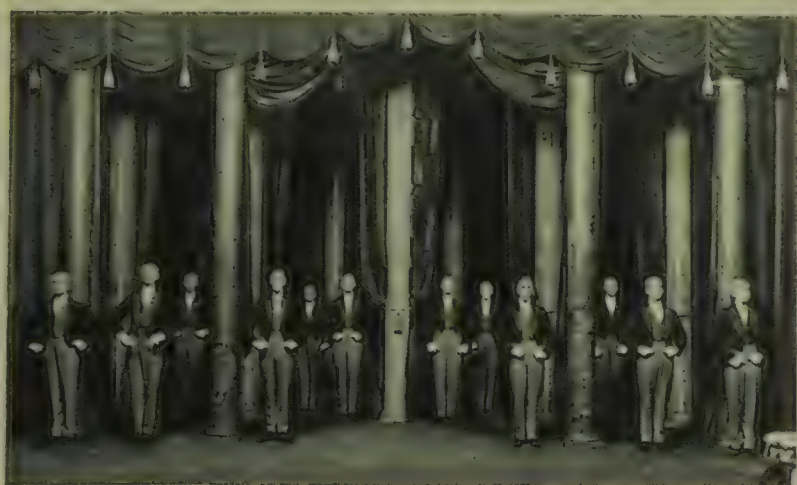
[Continued on page 1024.]

REMARKABLE PLAYS OF THE DAY: "BEGGAR ON HORSEBACK"; "RAIN."

PHOTOGRAPHS BY STAGE PHOTO. CO.



THE "EXPRESSIONIST" DRAMA, "BEGGAR ON HORSEBACK": THE NOVELIST, THE SONG-WRITER, THE POET, AND THE PAINTER, CAGED AND IN SLAVERY TO COMMERCE.



THE MULTIPLICATION OF THE BUTLER: A "BEGGAR ON HORSEBACK" DEVICE TO SUGGEST THE OVERPOWERING EFFECT OF GREAT WEALTH.



THE INTERPOLATED PANTOMIME—SHOWING THE WORK THE MUSICIAN WOULD HAVE DONE HAD HE BEEN FREE FROM "SLAVERY": "A KISS FOR ZANADU"—IN "BEGGAR ON HORSEBACK."



THE DREAM TRIAL OF NEIL McRAE (MR. A. E. MATTHEWS) AFTER HIS DREAM MURDER: A SCENE FROM "BEGGAR ON HORSEBACK," THE DREAM PLAY AT THE QUEEN'S THEATRE.



THE REV. ALFRED DAVIDSON REBUKES SADIE AND O'HARA: MR. STUART SAGE, MISS OLGA LINDO, AND MR. MALCOLM KEEN IN "RAIN," AT THE GARRICK THEATRE.



THE MUCH-DISCUSSED PLAY, "RAIN": THE REV. ALFRED DAVIDSON (MR. MALCOLM KEEN), MRS. McPHAIL (MISS BRUCE-POTTER), MRS. DAVIDSON (MISS MARDA VANE), DR. McPHAIL (MR. J. H. ROBERTS), AND SADIE (MISS OLGA LINDO).

Two of the most interesting dramatic productions of the moment in town are illustrated above. "Beggars on Horseback" is an "expressionist" drama dealing with types rather than persons, abstractions instead of characters. Neil McRae (played by Mr. A. E. Matthews) is a musician who has to produce work which will sell, rather than write in accordance with his inspiration. In order to free himself from this slavery (typified in a scene where the artists are kept in cages to serve a business house), he contemplates a rich marriage. In a dream he sees

the result—that he murders his family with a paper-knife, and endures a fantastic trial. There is also an interpolated pantomime of great beauty, indicating the work McRae desires to produce.—"Rain," by John Colton and Clemence Randolph, founded on the short story by W. Somerset Maugham, has been much discussed. The action takes place in the South Seas, during a perpetual downpour of rain, and the play is a tragedy. The leading woman's rôle is played by Miss Olga Lindo, who rose to fame in one night as Nettie Dark in "Tarnish"

TO COMPARE WITH THE ROYAL TOURNAMENT PAGEANT,

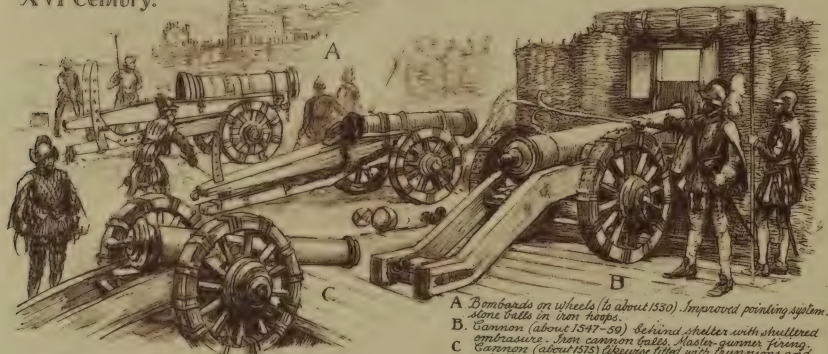
DRAWN SPECIALLY FOR "THE ILLUSTRATED

XIVth Century.

- A. *Turnet* Arbalist to throw darts.
 B. Cannon to throw incendiary darts.
 C. *Veuglaire* to throw stones, fired with a hot iron.
 D. Unloading a Bombard from a cart.
 E. *Trébuchets* (stone-throwing machines).
 F. Bombards firing stone balls.



XVI Century.



- A. Bombards on wheels (to about 1530). Improved pointing system.
 B. Cannon (about 1547-50). Behind shelter with shelled embrasures. Iron cannon balls. Master-gunner firing.
 C. Cannon (about 1550). Cannon fired with gunpowder and pointing wedge. Fired by a lighted match.

XVII & XVIII Centuries

(Left) English officer's uniform (1660-1702)
 (Centre) Siege Gun (1743)
 (Right) Artillery driver (1792)

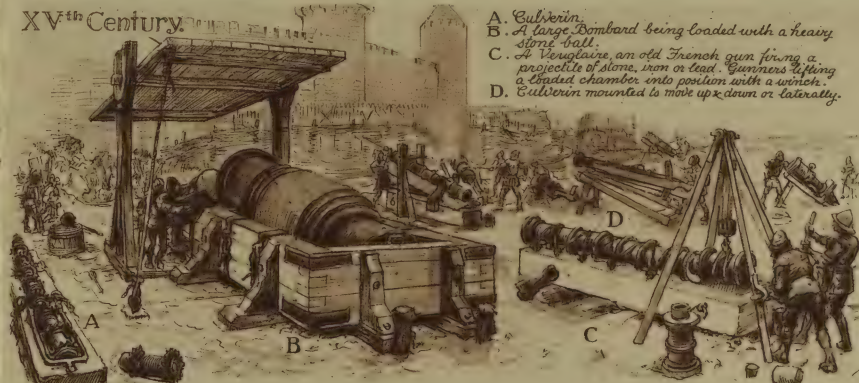


FROM THE 14TH CENTURY TO THE GREAT WAR: THE EVOLUTION OF SIEGE ARTILLERY.

As noted in our issue of May 9, where the first of this series of special drawings appeared, the main feature of this year's Royal Tournament at Olympia (from May 28 to June 13) will be a Pageant of the Guns, representing British Artillery of all types used during the last 250 years. Later particulars of the Pageant, issued officially, state that its title will be "Ubique" (Everywhere), the famous motto of the Royal Regiment of Artillery. It will include some ancient guns, with a portable furnace for making shot red-hot, and will show a Train of Artillery on the march, as in Marlborough's campaigns. The various phases of the pageant will be: (1) The Royal Artillery during the period 1716-1813; (2) 1813. The Rocket Troop of the Royal Horse Artillery; (3) 1808-15. The Peninsular War and Waterloo period; (4) 1817-1899; (5) 1914-1918. An 18-pounder gun in action; (6) 1914-18. Guns of the Great War; (7) Artillery of the present day. In view of the great interest thus to be aroused in the evolution of ballistics, we arranged

"UBIQUE": ARTILLERY OF SEVEN CENTURIES. II.—SIEGE GUNS.

LONDON NEWS," BY A. FORESTIER.

XVth Century.

- A. *Culverin*.
 B. A large Bombard being loaded with a heavy stone ball.
 C. A *Veuglaire*, an old French gun firing a projectile of stone, iron or lead. Gunners lifting a loaded chamber into position with a winch.
 D. *Culverin* mounted to move up & down or laterally.

XVIIth Century.

Large pieces firing cannon balls.
 The first English Artillery uniform (1625).



XIX Century.

- A. English naval or siege gun (about 1860).
 B. American "Blakely" gun (about 1860).
 C. English naval gun, "Long Tom" (Boer War 1899).
 D. French naval gun (Siege of Paris, 1870-1).



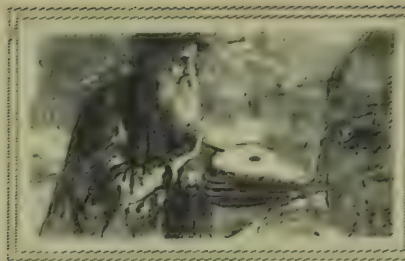
French 42 cm. heavy gun mounted on railway.

XX Century (Great War).
 British 60-pounder heavy gun

British siege gun.

FROM ARBALISTS AND TRÉBUCHETS TO BIG RAILWAY-MOUNTED GUNS OF TO-DAY.

with Mr. A. Forestier, the well-known historical and archaeological artist, to make a set of three double-page drawings illustrating the subject. The first, dealing with the development of field-guns from the fifteenth century onwards, appeared in our issue of May 9. The second—on siege artillery—is given here; and the third—on mortars and howitzers—will appear later. On the fifteenth-century pieces shown above Mr. Forestier notes: "The *veuglaire* was a bigger gun than the long, thin *culverin*. Two men used a winch to lift the loaded chamber into position. There were two chambers for each gun, one being loaded while the other was fired." The 17th and 18th century uniforms he describes as (left) that of an English officer—blue coat with red facings, breastplate, purple sash and brown boots; (centre) blue with red facings, red waistcoat, gaiters, and purple sash; (right) a driver in a smock, with black gaiters and black hat with red-and-white plume.—[Drawing Copyrighted in the United States and Canada]



THE WORLD OF SCIENCE.



THE TWO JOHN DANIELS.

By W. P. Pyecraft, F.Z.S., Author of "The Infancy of Animals," "The Courtship of Animals," etc., etc.

ANYTHING concerning "monkeys," and especially the great apes—gorilla, chimpanzee, and orang-utan—is bound to arrest the attention of the general public and make good "copy" for the newspapers. And this because these creatures have been forced upon our attention in the guise of "the ancestors of man, according to Darwin." No matter how often this stupid piece of misrepresentation is contradicted, it never loses its power to "draw" the "die-hard" champions of an obsolete controversy. But to-day rabid fury is being replaced by a feeble facetiousness, as when we are reminded of the time when man ceased to be a monkey by "dropping his tail." By this rule the great apes, since they are also tail-less, should be regarded as human. If these "critics"

him to obedience. For a short time he was exhibited at the Zoological Gardens, but was presently sold to the Zoological Society of New York. On the voyage out he pined for his little playmate, and thus lowered his vitality. A chill following, pneumonia supervened, and carried him off.

Miss Cunningham has now succeeded in replacing her loss with another young gorilla—John Daniel II., who, for the present at any rate, is apparently to hold a daily court at the Gardens of the Zoological Society. Those who have never had the good fortune to see one of these remarkable animals alive should repair with all speed to the Gardens, lest the opportunity be lost. A day or two ago he created considerable excitement by escaping from his guardians. For a

time he defied capture, and did considerable damage to a bed of tulips. Desperate measures had at last to be resorted to, and he was finally reduced to running to his mistress for protection from the assaults of a number of keepers, who squirted water on him from syringes. So far he appears to be just as tractable as his predecessor, and, I am told, takes his meals at table "just like a Christian," though this is but qualified praise.

The accompanying photograph brings out, more or less clearly, some of his more important characteristics. The ears are strikingly small, especially when compared with those of the chimpanzee. But, while the profile of the face is not greatly unlike that of the chimpanzee, one very striking point of difference between the gorilla and all the other apes would at once become apparent in a full-faced

view. And this because of the singular shape of the nostrils, which suggest an exaggeration of the nose of the negro.

That of the "primitive"—that is to say, very early type of man, and probably Mousterian man—must, I think, have been built on very similar lines. The huge size of the apertures of the nostrils, and their thick, outstanding walls, are the features of this nose which first arrest the attention. The upper lip is con-

man, make the low, receding forehead seem lower than it really is. It has been suggested that such brows are the results of the action of the enormous jaw-muscles, needed for mastication. But there is no good evidence for this. The same argument has been advanced to explain the great brows of Mousterian and Rhodesian man. Yet the Tasmanians and the archaic Piltdown man had huge jaws and teeth, but no brow-ridges!

In the fully adult male gorilla the form of the skull is still further modified by the development of an enormous median crest on the roof of the cranium, as may be seen in the adjoining photograph. This upstanding plate gave attachment to huge jaw-muscles, giving terrific power to the bite, which was



WITH SMALLER BROW-RIDGES, NO MEDIAN CREST ON THE CRANIUM, AND MUCH SMALLER CANINE TEETH: THE SKULL OF A YOUNG GORILLA.—[Photograph by E. J. Manly.]

would only read the "Origin of Species" or the "Descent of Man," they would, if sufficiently intelligent, discover that Darwin never said anything so utterly foolish.

This persistent misrepresentation, whether of set purpose or due to ignorance, has an inevitable sequence. It creates a kind of morbid interest in these creatures. Hence, whenever performing apes are to the front, the newspapers grow ecstatic, and serve us up all sorts of wonderful proofs of the human traits of these "ancestors of man." That these creatures do show a somewhat greater degree of "educability" than, say, a dog is doubtless true. But much of their ability to imitate the actions of man is due as much to their physical peculiarities of structure as to their superior brain power. Chimpanzees have been taught to ride bicycles, and sit at table, and feed themselves after human fashion. A dog would do as much, if it had arms and legs like those of the apes, which differ only in degree from human limbs.

Gorillas in captivity are seldom seen, and then only as very immature animals. No adult living gorilla has ever been made captive. In 1918 Miss Cunningham, of Sloane Street, London, came into the possession of a young male gorilla, "John Daniel," of which Sir Ray Lankester has given us a delightful description in his book, "Great and Small Things." I, too, had the good fortune to see him at Sloane Street, where he was in the charge of a little girl, who was both his nurse and playmate. He quickly made friends with my little daughter, taking her hand and dragging her round the room. When he got very excited he would beat his breast with his fists, just as Du Chaillu told us is the habit of the enraged male in his native forest. When he grew too obstreperous, it was only necessary to take down a little "gollywog" doll, thrust it near his face, and make a noise like the buzzing of a bee. This threw him into a state of cowering fear at once, and reduced



SHOWING THE ENORMOUS CREST ON THE CRANIUM, GREAT BROW-RIDGES, AND FORMIDABLE CANINE TEETH: THE SKULL OF AN ADULT GORILLA.—[Photograph by E. J. Manly.]

still further increased by most formidable canine teeth. Thus fortified, and with the enormous girth of the chest and arms, John Daniel, if he lives to maturity, would be far too terrible an animal to be at large, and would have to spend his later life behind iron bars of no ordinary thickness. But this stage is hardly likely to be realised. A very short time in such duration would kill him, for the gorillas appear to thrive only so long as they are constantly petted and made much of.

Moreover, their "educability" is strictly limited, for the brain of the largest gorilla is very much smaller than that of the lowest and least intelligent of the human race. The surface of the human brain is far more highly convoluted, thereby giving an increased surface for the development of the mental characters which make man so different from "the beasts that perish."

In the apes the arms are much longer than the legs, and are still used for progression. As man became more and more able to stand up and look the world between the eyes his legs lengthened, while his arms, now used only to wait upon the head, have decreased. Consider, again, the foot of the gorilla. The hind-toe can be opposed to the rest of the toes, and is still used for grasping, like a hand, when climbing. Man has long since lost this faculty, and his toes, as he took more and more to walking on his hind-legs alone, have shortened and fallen into line with one another. John Daniel's method of walking should be carefully studied, and so should his pose when standing erect or as near to this as

he can get. His psychology will doubtless be carefully studied by many of his visitors, but I venture to prophesy that he will never be able to learn his A.B.C. or the multiplication table.

Note.—Another scientific subject of great topical interest is dealt with on page 1026 of this number, in an expert article on "Sleepy Sickness."



TRAINED TO SLEEP IN A BED, TO SIT AT TABLE, AND TO USE CUPS, PLATES, AND SPOONS: JOHN DANIEL II., WHOSE RECENT ESCAPE AT THE "ZOO" CAUSED MUCH COMMOTION, ADMIRING HIMSELF IN A GLASS.

John Daniel II., the five-year-old gorilla who recently escaped twice from his owner, Miss Alyse Cunningham, on one of his daily visits to the "Zoo" to be placed in an open-air den behind the Lion House, is the subject of an interesting experiment in animal psychology. He has been brought up with human companions, and has been taught to sleep in a bed, and to use cups, plates, and spoons at table. His diet consists of fruit, porridge, bread-and-milk, and such other food as is given to children. He was captured in West Africa in 1922, and was named after his predecessor, the late John Daniel I.—[Photograph by Alferi.]

spicuously shorter than that of the chimpanzee or orang. The thin lips and the absence of a "chin" are also features which our remote ancestors shared with the gorilla.

The phrenologist who essayed to read John Daniel's "bumps" would probably be more than usually wide of the mark. His "beetling brows," even more exaggerated than in Mousterian or Rhodesian

A VERY "HUMAN" GORILLA: JOHN DANIEL II.'s TRICKS AT THE "ZOO."

DRAWN SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS" BY J. A. SHEPHERD.



TRAINED TO SIT AT TABLE, USE BOTTLES AND CUPS, AND "READ" THE PAPER: JOHN DANIEL II., THE YOUNG GORILLA WHO RECENTLY ESCAPED AT THE "ZOO," SKETCHED FROM LIFE BY A FAMOUS ANIMAL CARICATURIST.

John Daniel II. (as noted on the opposite page, where a photograph of him appears) is a five-year-old gorilla from the French Gaboon, in West Africa, belonging to Miss Alyse Cunningham, who takes him every day in a taxicab to the "Zoo," where he displays his accomplishments in an open-air cage behind the Lion House. The other day he caused a commotion by escaping on the way from the taxicab to the cage, was caught and tied to a fence, broke loose again, and was finally rounded up in a tulip bed by keepers who squirted him with water, whereupon he ran to his mistress for protection. Like his pre-

decessor, John Daniel I., who died in Madison Square Garden, New York, he has been trained to sit at table and use cups, bottles, and so on. He is accustomed to human society, and likes to play with children. Though rather rough at times, he is docile and affectionate, but when he grows up he will be too formidable to be at large, and it is feared that caging and separation from his human friends will cause him to pine away. Mr. J. A. Shepherd, the animal caricaturist, of "Blinx and Bunda" fame, says that, while he made his drawings, the animal was not still for a second.—[Drawing Copyrighted in the United States and Canada.]

ARTIFICIAL SUNLIGHT FOR BABOONS: THE NEW MONKEY HILL AT THE "ZOO," PROVIDED WITH ULTRA-VIOLET RAYS.

Drawings Made by our Special Artist, G. H. Davis, with the Assistance of Dr. G. M. VEVERS, SUPERINTENDENT OF THE ZOOLOGICAL GARDENS, AND BY PERMISSION OF THE ZOOLOGICAL SOCIETY OF LONDON.



WITH LAMPS GIVING OUT ULTRA-VIOLET RAYS, OR ARTIFICIAL SUNLIGHT, AND

The latest addition to the London Zoological Gardens is the new Monkey Hill that has just been completed, and will be open to the public on May 25. The Monkey Hill is situated immediately behind the Mappin Terrace, and occupies a corner of the grounds that up to this time has not been utilised. Here will be placed some ninety Abyssinian sacred baboons which have been specially brought from Africa, and recently arrived at Hull docks. These large members of the monkey tribe usually find their home among rocks and boulders, so that the Monkey Hill will place the animals in their natural environment. The intention is to keep this hardy type of baboon in an outdoor enclosure all the year round with special provision for artificial sunlight and warmth. The Hill was originally designed by Miss Joan B. Procter, the Curator of Reptiles at the "Zoo." With a few alterations and modifications, this design was carried out on the full-size scale by Messrs. Pulham and Son, the well-known landscape gardeners. All the gas and electrical work, the water supply, and the construction of the cages was, however, carried out by the "Zoo's" own staff under the direction of Dr. G. M. VEVERS, the Superintendent. The portion occupied by the baboons is an "island" completely surrounded by a wide ditch which it is impossible for the animals to jump. Around the outer circumference of this ditch is a parapet from which the visitors can view the monkeys. The ditch is roughly egg-shaped, and

A HEATED METAL PLATE FOR WARMTH: THE NEW MONKEY HILL AT THE "ZOO."

is 330 ft. in circumference: it varies in width from 16 ft. to 25 ft., and its height is 12 ft. from the bottom of the ditch to the top of the parapet. There are two hills, the large one being some 32 ft. high (measured from the bottom of the ditch), and the small hill about 27 ft. high. The whole has been built of reinforced concrete, and so designed that no position is inaccessible either to the monkeys or their keepers. Everywhere there are cunningly constructed shelters for the animals, and on one of the ledges of the large hill is a large metal plate let into the cement work, and electrically heated to a suitable warmth for the comfort of the baboons on cold days. Over this plate is a cunningly hidden sunlight lamp which gives out the vital ultra-violet rays, so that the animals will be provided with a dose of health-giving sunlight even when the real sunshine is not obtainable. Inside the two hills are cages for the use of the animals as sleeping quarters or in very cold weather. In the large hill, as will be seen from our illustration, are a large cage and a Keeper's Room; in the small hill are two cages; and in both cases a liberal amount of daylight is admitted through skylights in the roof. In addition to this, over the large cage are three sunlight lamps, and in the small hill are three more of these lamps. A pretty little waterfall is provided, and a swimming pool about 3 ft. deep. The "island" is 135 ft. long and 95 ft. broad at its widest part. The work was commenced in November, 1924.

BOOKS OF THE DAY.

By J. D. SYMON.

A NOVEL of extraordinary merit has too long evaded recognition on this page, but the omission is condoned, so far, by the fact that, just when the book appeared, it received complimentary notice from another hand in the "Bookseller's Window"—that feature of this journal which enables us to keep pace to some extent with new books at the moment of publication. Mention there is not necessarily final, and the way is open for a more extended review if a book proves not to be the merest of ephemerals.

The writer, Mr. H. F. M. Prescott, is to be congratulated again and again on his first essay in fiction. He has chosen a subject and a setting which required considerable daring to put before readers at the present day, for in "THE UNHURRYING CHASE" (Constable; 7s. 6d.) Mr. Prescott has gone back to the late twelfth century, and, while he has written an admirable historical romance in which there is plenty of fighting and hard knocks, this is no mere swashbuckling melodrama of the battering or capturing of bodies, according to sex. Mr. Prescott is as much concerned with the spiritual history of his characters as with their material fortunes. He has this quality in an even greater degree than Lang in "A Monk of Fife." He is more unusual than Hewlett, although he has the power of both these writers to bring us into the very atmosphere of feudalism, and to suggest its most picturesque accessories in hall and bower.

The introduction of the hero, Yves of Rifaucou, a little masterpiece of a mediæval interior, is but an earnest of many other admirable reconstructions of a vanished society. It is a world of warriors, troubadours, and the artificiality of chivalrous love, a world also of rough and riotous men; but, behind everything, a Church that knew how to demand "All" of those who would serve God. To Yves, soldier, troubadour, and Routier-to-be, this demand came with terrible advocacy from the lips of a Routier monk. The scene, superb in its strong simplicity, strikes the keynote of the whole novel; for Yves, a man not indifferent to the flesh, was yet well fitted to be a devotee. Once he had seen the spiritual vision, it mattered not how for certain weary years he evaded the call. Yves could have said with Francis Thompson, whose most famous poem colours the whole of this extraordinary novel—

I fled him down the nights and down the days
... I hid from him
... but with unhurrying chase and unperturbed
pace—

but ever Yves heard the feet behind him,
and in his ear sounded the instant voice:
"All things betray thee, who betrayest me."

Yves' course through a worldly world leads him into strange places and entangles him in strange loves, wherein the allegorical never disguises the humanly romantic. Mr. Prescott has an excellent humour in minor episodes, such as that of Yves' casual choosing of a lady to be his Queen of Hearts. Caring little, "he closed his eyes and pointed, and it was my Lord Robert of Segonzac's wife!" Hence a strange adventure, not the only one that fell to Yves, for even more poignant is his affair with Audiart. Their discovery of passion and its after-history is a fine piece of original and imaginative writing. This is a book of sharp contrasts: rare tendernesses go hand-in-hand with the rude brutalities of the times; and, although the end is necessarily tragedy from the worldly point of view, it is beautiful with an unearthly beauty in the scene where Yves at length makes his submission, and acknowledges himself vanquished by the relentless Unhurrying Chase. Mr. Prescott has given us a thing of beauty; a joy for ever.

That question much debated in literary circles, the precise poetical evaluation of the Sitwells, was answered paradoxically when Mr. Sacheverell produced his memorable "Southern Baroque Art," a prose work. The accident of having been born out of due season to appreciate certain newer types of formal or informal poetry has denied me full sympathy with the verse of the Sitwell group-talent; but "Southern Baroque Art" left me in no doubt that it was the work of a poet. I should not wonder if the brothers Sitwell find their true *métier* in prose writing inspired by the spirit of art and poetry. This statement will be challenged, no doubt; but those who feel inclined to support my view will find abundant evidence not only in the volume named above, but also in Mr. Osbert Sitwell's "DISCURSIONS ON TRAVEL, ART, AND LIFE" (Grant Richards; 15s.).

Mr. Sitwell opens his tales of travel with a chapter entitled "In the Heel of Italy," which at once gives promise of the author's perfect understanding of his subject not only in his studies of Southern Italy, but also in his "Cities of the Phoenix," where he takes us to the

neighbourhood of Etna and Catania. His third part is devoted to "Fiume and d'Annunzio"; and, by way of agreeable contrast to so much that is Italian, he devotes his last part to "Teutonic Variations." His first section in this part, "Sentiment and Beauty," advances the proposition that no beautiful building—that is to say, a fully developed architectural entity, as pleasing to the eye as any other work of art—was possible until the Age of Defence was over. "In Germany, domestic building received little but accidental or romantic beauty until the latter half of the seventeenth century. Thus, naturally, since she began her triumph at so late an age, Germany is particularly rich in palaces and churches of the Baroque and Rococo periods. It is curious how little is heard of these in England. Versailles is known universally, though still perhaps more wondered at than admired by the sober English taste; but the very sound of Sans-Souci and the new palace of Potsdam, both really admirable of their kind, to English ears still suggests some form of absurdity": the reason being their association with Militarism. Of the art and architecture of



A PRINCE OF ROMANTIC ADVENTURE FICTION, PATRIOT, AND AGRICULTURIST:
THE LATE SIR RIDER HAGGARD.

Sir Rider Haggard, whose famous adventure stories—"King Solomon's Mines," "She," "Allan Quatermain," and their many successors—won him hosts of readers, was one of the most versatile of men and authors. He wrote also several stories of modern life, such as "Jess" and "Beatrice," and important books, including "Rural England," on agriculture and land settlement, subjects on which he was an acknowledged authority. Between 1912 and 1917 he toured the world as a member of the Dominions Royal Commission, and again in 1918, as honorary representative of the Royal Colonial Institute, visited all the overseas Dominions to report on the post-war settlement of ex-Service men. He was born in 1856, at Bradenham Hall, Norfolk. As a young man he became Secretary to Sir Henry Bulwer, Governor of Natal; and in 1877, being then on the staff of Sir Theophilus Shepstone, Special Commissioner to the Transvaal, hoisted the Union flag in the square at Pretoria. His first book, published in 1882, was "Cetewayo and his White Neighbours," and his last (1924) was "Heu-Heu, or the Monster."—[Photograph by Elliott and Fry.]

Southern Germany Mr. Sitwell writes with as much piquant and pungent criticism as just appreciation. But it is the Italian sketches, with their wonder of truthful atmosphere and their light but accomplished handling of deep learning, that make this book excellent literature.

At one time or another, it has been my good fortune to direct your attention to books belonging to the class which an ingenious critic once labelled "holiday substitutes." I say it has been my good fortune because volumes of this sort appeal to the reviewer as a rest and change even more strongly than to the ordinary reader, whose choice depends on what he will, not what he must read. Sometimes the book is a novel, sometimes it is definitely the record of a journey in foreign parts, but in either case certain conditions must be fulfilled: first, the work must bear the mark of having been written at leisure and for love; and secondly, it may attempt no very serious message of propaganda in any branch of life whatsoever.

To this genus of recreative and pleasant reading belongs "A FELLOWSHIP OF ANGLERS," by Horace G. Hutchinson (Longmans; 10s. 6d.), a volume which is, as it were, the unofficial record of proceedings of the Houghton Fishing

Club. By this I do not suggest that it is merely a painstaking record of catches or seasons, for it is much more than that; and the reader will find himself introduced not only to that happy band of brothers who made their headquarters at the Grosvenor Hotel in Stockbridge, but also to the trout, the scenery, and the lesser wild life along the four miles of the club's water. It is that catholicity towards all the creatures of field and tree and stream which marks out Mr. Hutchinson's book as apart from the usual variety of such works, where only the expert fisher can find anything to appeal to him. Such technicalities as this book possesses I cannot speak for (more's the pity); my discipleship of Walton never developed into respectable competence; but, in any case, the author's name is sufficient authority. The illustrations frankly do not come up to the splendid standard of the literary portion of the volume. Incidentally one asks whether the sport be so entirely contemplative as the pundit declares. Is not the most necessary part of the fly-fisher's equipment concentration backed by deep cunning and the power of making lightning decisions?

Mr. William Scarth Dixon, whose books, "Hunting in the Olden Days" and "The Complete Horseman," will be gratefully remembered by lovers of animals in general and horsekind in particular, has just sent forth a volume which should take its place as a valuable addition to the evidence in a much-discussed question—Does horse-racing improve the breed of horses? The bitterest opponents of racing generally base their objection not on the racing *per se*, but on certain by-products of the sport. Mr. Scarth Dixon does not take upon himself to argue with these people. There are, however, some who believe that racing, which, as the author shows, has existed in England from very distant times, has done little or nothing to improve the horse as a machine, and has, in fact, confused the issue by producing a type of animal which is useless save for the one specialised purpose. It must not be forgotten, however, that any form of specialised research is valuable, since it tends to bring to light faults which are passed over in the quest of a moderately efficient working compromise; and Mr. Scarth Dixon particularises this principle to the matter of horse-breeding by collecting statistical data showing that the average workaday horse has steadily improved since racehorse breeding in this country came to be looked upon as a fairly exact science. The major portion of the volume examines in detail the gradual development of several of the more famous pedigrees, and I have no hesitation in recommending "THE INFLUENCE OF RACING AND THE THOROUGHBRED HORSE ON LIGHT-HORSE BREEDING" (Hurst and Blackett; 16s. net) to any one of my readers for whom the subject holds an interest that survives Derby Week.

When a man possessing high scholastic qualifications, and, indeed, holding official position in a University, comes to be thought of by the public less as a reverend Professor than as one of the lightest and most dashing of contemporary humourists, one wonders how long it will be before the incongruous facts of the case allure the satirist. So it is with Mr. Stephen Leacock, Professor of Political Economy in McGill, whose "Sunshine Sketches of a Little Town" delighted me many years ago, and whose subsequent books have often moved me to laughter in railway carriages and places where they grin. Here is a book, "OR, MR. LEACOCK!" by C. K. Allen (The Bodley Head; 3s. 6d.), designed to turn the laugh, albeit with the utmost good humour, against the author whose name forms the title. Mr. Allen jocularly takes

the Professor to task for his views and opinions, and pretends to analyse the subject's outlook on life and manners with quite amusing effect. Perhaps the best section of the book is that where Mr. Leacock is interviewed by some Canadian friend of Mr. Allen's, and the least successful passage is the answer to Mr. Leacock's discovery of Oxford. Apart from that, however, the standard of jesting is quite passably satisfactory, and the book may be chosen safely to beguile some spare half-hour when the critical or too serious mood indulges in a nap.

20, ST. JAMES'S SQUARE: A CORRECTION
AND AN APOLOGY.

We regret that in our issue of May 9 an illustrated article was published which contained incorrect statements in regard to this house. This property is the freehold of Messrs. Hampton and Sons, auctioneers and estate agents, who occupy the greater part of the premises, and it is by their initiative that the wonderful Adam decorations in the house are maintained. White Horse Distillers, Limited, whom our article incorrectly intimated were the owners of the property, are tenants of Messrs. Hampton and Sons of a part of the premises, and this is how the error arose.

NOW A NATIONAL TREASURE: AN EARLY BRITISH BRONZE MASTERPIECE.

BY COURTESY OF THE BRITISH MUSEUM AND THE NATIONAL ART-COLLECTIONS FUND.



A GEM OF CELTIC METAL-WORK: A BEAUTIFULLY ENGRAVED BRONZE MIRROR (10½ IN. WIDE BY 13½ IN. LONG), FOUND IN NORTHAMPTONSHIRE AND BOUGHT BY THE NATIONAL ART-COLLECTIONS FUND FOR £225.

This beautiful Celtic mirror of bronze, found during excavations for ironstone at Desborough, Northants, has been bought for £225 by the National Art-Collections Fund, and presented to the Department of British and Mediæval Antiquities in the British Museum. The last annual report of the Fund, issued this year, says: "Engraved on the back of the reflecting surface is a flamboyant scroll-pattern, filled here and there with basket-pattern, and occupying the space to perfection. The style is familiar, as several fragments of smaller mirrors are preserved, as well as other bronzes so ornamented; but the present example rivals the mirror found in a woman's grave at Birdlip on the Cotswolds, and now preserved in

Gloucester Museum. . . . The engraving on these two fine examples is not identical, but evidently of the same school and period, reflecting great credit on our native craftsmen, as nothing of the kind has been found on the Continent. . . . As nothing was discovered in association (with the mirror) at Desborough, an exact date cannot be given at present, but the excellent condition of the bronze suggests that it had been buried with its owner and not lost or thrown away as worn out and useless. A brooch found in the Cotswold grave shows that such mirrors were being produced during the lifetime of Christ, and to the same period belongs a brooch found in the same field as the Desborough mirror."

BLINX AND BUNDA: A TOUR ROUND THE "ZOO."—No. XI.

DRAWN SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS" BY J. A. SHEPHERD.



AN INTERRUPTED SIESTA: AN ALL-RED (ARROW) ROUTE ON THE MAPPIN MOUNTS; AND TEA ON THE TERRACE.

Bunda remarked to Blinx, as they settled down for a doze on the Mappin Mounts: "This is a perfect spot for a doze up here, Blinx, away from the crowd." He forgot the goats. What followed can be best understood by tracing the course of the two fugitives indicated on the drawing by red arrows. After the goats had finished with them, a hard-hearted keeper headed them off into the bear-pits, and when they had escaped from the bears and had paid a hurried visit to the moose,

they "fell in with" the bison, who passed them on to a long-horned person who finally tossed them into safety. There the tide of victory turned, and Blinx and Bunda, having disposed of two feathered opponents, proudly made their way to the terrace, where they enjoyed a tea which they felt they had richly deserved, under the eye of the ever-inquisitive squirrel, and watched from afar by the 'stall-hungry bears.—[Drawing Copyrighted in the United States and Canada.]

IN PARLIAMENT WITH A PENCIL: SKETCHES IN THE "HOUSE."

SKETCHES BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.O.I.



THE PERSONAL SIDE OF PARLIAMENT: SKETCH-PORTRAITS BY OUR SPECIAL ARTIST IN THE HOUSE OF COMMONS.

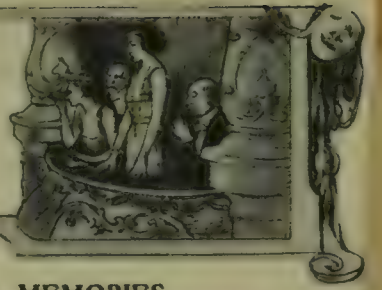
We begin here a new series of sketch-portraits made during debates in the House of Commons by our special artist Mr. Steven Spurrier. On this page, it should be noted, two separate occasions are illustrated—the debate on the Budget silk duties in the lower group of portraits, and in the upper group that on the Pensions Bill introduced by Mr. Neville Chamberlain. At the opening of the silk tax debate an amusing incident occurred when Captain W. Benn (Liberal) and Mr. A. MacLaren (Labour) pressed the Chancellor of the Exchequer for a definition of artificial silk. Captain Benn displayed a number of gaily coloured stockings and handkerchiefs, and invited Mr. Churchill to say

which were real silk and which artificial. Mr. Churchill thereupon produced from his despatch-box an equally gaudy bundle of similar articles, and said he had tried in vain to distinguish the two kinds; he had also empanelled a "jury" of ladies whose decisions were more often wrong than right. During the Pensions debate Mr. Neville Chamberlain produced "a little pamphlet published (he said) at the General Election ornamented with a portrait—which hardly did justice to the subject—of Mr. Snowden," and he contrasted Mr. Snowden's eulogy of the Labour pension scheme with his denunciation of the Government proposals.—[Drawing Copyrighted in the United States and Canada.]



The World of the Theatre.

By J. T. GREIN.



TRIUMPH OF BROADCASTING.—JULES LEMAITRE IN ENGLISH.—MRS. LANGTRY'S MEMORIES.

THE theatres have seen the errors of their ways. For once, prophecy has become fact before it was expected. Broadcasting and the theatres are no longer enemy camps; they have arrived at a truce, and peace will have been ratified when this appears in print. It is only the beginning of things; hence-



A YOUNG DANCER WHO HAS EMERGED AS A "STAR" FROM THE RANKS OF THE RUSSIAN BALLET: M. SERGE LIFAR.

M. Serge Lifar, who last year was in the *corps de ballet* of the Diaghileff company at the Coliseum, has this season emerged as a "star" dancer. He will be one of the three principals in the new ballet, "Zephyr and Flora."

forth fragments of twenty-six plays may be broadcast every year, and each excerpt is to be fixed by mutual consent and to last no longer than thirty-five minutes. It is a good half-loaf, if no more, and, when the theory has once become practice, it may be expected that the fortnightly selection will be widened to a weekly one.

It would be interesting to know how the agreement was arrived at; how "2 LO" prevailed on the recalcitrant managers to see that transmission would be an ally instead of an antagonist. I, and many others who are ardent listeners-in, and look upon the crystal set or the loud-speaker as a friend of the family, a companion to loneliness, an everflowing source of information and enriching knowledge, a harbinger of cheer when times are grim and spirits low—above all, a stimulator—we have never understood why the theatre should look askance on the incoming tide. The very fact that, as it were, the reproduction gives but a taste for pleasure and appetite for more should have, from the first, convinced our managers that it would add to their *clientèle*. Take the case of "No, No, Nanette," which we have listened-in to if not seen. Is not half its popularity due to "2 LO," which has rendered the haunting tunes tempting to the thousands and thousands at home waiting to behold what it is like, because their fancy has grown to impatience to hear more and to see all? I feel sure that, far from diminishing the crowd of playgoers, "listening-in" will greatly swell their numbers. It is but human to wish for the cup when the sip has tickled the palate.

On the same day that the pact was published, we learned that "2 LO" has now permanently established its own theatrical company, and that it will go on tour fully equipped with artists and repertory. I wonder whether that will make for full success. The experiment of giving unseen complete playlets has been tried, and opinions vary, although the widening of the scheme would indicate that the majority is in its favour. Personally I cannot say that I relish these performances. Not long ago I heard "Five Birds in a Cage," the clever playlet that was so successfully produced in the West End. I saw the first performance, and, as I say, I heard the revival. It was not at all the same thing, although it was exceedingly well acted by the Broadcast players. The voices and the words came out well enough; but the little play is not only effective by the dialogue, but particularly by the types it represents—the movements, the facial expressions. And these I missed sorely.

"Now," you will say, "how do you reconcile this with your advocacy of the fragments we are going to have?" And I can but reply that I look upon the latter as a merely stimulating element, which is its purpose; whereas the other aims at giving a full reproduction of the play. The fragment will induce us to see the whole; whereas the complete play given is an attempt to attain by partial reproduction that which the whole should convey. I know it sounds a little cryptic, but a moment's reflection will make it clear. Light comedies and dramas of small compass are dependent not only on dialogue, but on gesture, personalities, characterisation. In classic scenes—say Shakespeare—the power and magic of the word will kindle even an ordinary imagination to such a degree that the sound alone will make the picture. That cannot be the effect of ordinary little plays, unless the hearer is endowed with the sense and instinct of the theatre—a peculiar gift which very few possess. I may be wrong, but I believe that, if it had to be settled by a vote, the overwhelming majority would prefer acted excerpts from the classics and such modern authors as Bernard Shaw, whose words are ever arresting, to the playlets that depend not only on dialogue, but also on the environment that makes the atmosphere.



IN A BALLET NEW TO LONDON PREPARED FOR PRODUCTION AT THE COLISEUM: MME. VERA NEMTCHINOVA AND M. ANTON DOLIN IN "THE HOUSE PARTY."

It had been arranged to open the new Diaghileff season of Russian Ballet at the Coliseum, on May 18, with one never before presented in London—"The House Party"—but owing to a slight accident to M. Leon Woizikowsky it was postponed, and "Carnaval" and "Aurora's Wedding" were substituted. Two other new ballets—"Les Facheux" and "Zephyr and Flora," are included in the season's programme, which comprises twelve ballets, among them being revivals of "Narcisse" and "The Good-Humoured Ladies."

We shall see—or rather hear. Meanwhile, broadcasting has made another enormous stride on the high-road of popularity.

All the World of the Theatre owes a debt of gratitude to Mr. Frederick Whyte (and his publishers, the firm of Jenkins) for the excellent translation of selected criticisms of Jules Lemaitre—with Sarcey the greatest critic of France of the latter end of last century.

Lemaitre's position was as unique as his style. He was a literary kinsman, perhaps in a way a preceptor, to our own A. B. Walkley. These two critics have so much in common that, with a little stretch of imagination, one could regard them as brothers—in expression as well as in appearance. Lemaitre—like Walkley—had an immense knowledge of French and, generally, Latin literature. His was an analytical mind, ever in search of logic, and he had, like Anatole France, that delicate vein of satire that could kill as if by the delicate sting of the morphia needle. Only once had he been known to be ferocious in the shattering of an idol. That was his onslaught on Georges Ohnet, the author of "The Ironmaster," for a while the "best seller" of France. Lemaitre could not abide him or his vogue, and he went for him "bald-headed." In one article he held him up to such scorn and contempt that the halo was gone for good.

The modern authors of France, in their first steps, owed a great deal to Jules Lemaitre, ever in the van

of progress; and when, on that famous December night of 1897, "Cyrano de Bergerac" of Rostand was produced, the logical mind of Lemaitre for once gave way to boundless enthusiasm. As he undid Ohnet, so he helped to make Rostand by the essay on Cyrano. For those who study the French stage of the 'eighties and 'nineties, this book is invaluable; and not the least interesting chapters are those in which he critically introspects his own plays ("Revolte," "Mariage Blanc," "Les Rois," etc.). He was neither purlind by success nor blind to his faults. The severest critic of Jules Lemaitre was himself. As a critic he left no successor in France, but when the time comes that the essays of Mr. Walkley are translated into French—may it be soon!—the French will rejoice that one of their masters found his *alter ego* in England.

The greatest compliment that can be paid to the fascinating "Memories of Mrs. Langtry" is that it reads as well as it sounded when the authoress *viva voce* imparted some chapters to a circle of friends. If Mrs. Langtry had not been a great beauty, as she still is, and in her riper years a clever actress, she would have been a consummate journalist. Her pen glides along in absolute ease of style, and her description of places, functions, and people are so full of vivacity that you visualise the pictures and seem to become personally acquainted with the characters she introduces. Merry anecdotes interleave the more serious passages when she tells of acting as an art, or relates how, in the days of Coquelin and Sarah, she acted in French, with a sly dig at the Britannic grace of her accent. Coquelin in particular was a great friend of hers and a believer in her, and somewhere between the lines we read that, if she had yielded to persuasion, she might have become a leading lady in Paris.

Another quality of the volume, that, once begun, never leaves one's hands, is the tact with which she refers to the men and women of birth and distinction whose friendship she enjoyed. She always observes the line of discretion, and it is her pleasure to illuminate the qualities rather than the peculiarities and faults of her exalted visitors. About herself she is modest. Nor does she overestimate her gifts as an actress; candidly she speaks of her novitiate and her slow progression and technical equipment.

No one who reads this volume would guess Mrs. Langtry's age. The book is fresh as paint, and, despite



THE DANCER WHOSE KNEE-STRAIN CAUSED A CHANGE OF PROGRAMME: M. LEON WOIZIKOWSKY, WITH MME. LYDIA SOKOLOVA, IN "THE HOUSE PARTY."

the narrative of reverses of fortune, a happy spirit of unspoilt illusions pervades its pages. She seems to indicate that she has said farewell for ever to the stage, which is a great pity. For, when last we saw Mrs. Langtry in a character-part during the war, her acting was a revelation. She had developed power and grip. Since then she has often been tempted at princely terms to come back to the fold. But she prefers to defy old age in the quietude of her garden at Monaco, where flowers are her children, and she remains a great lady in the world of art and society.

FROM THE WORLD'S SCRAP-BOOK: ROYAL AND OTHER ITEMS OF INTEREST.

PHOTOGRAPHS BY I.B. HARRIS, CENTRAL PRESS, DE LAUNAY, ROACH, AND FARRINGTON PHOTO. CO.



AT THE UNVEILING CEREMONY PERFORMED BY SIR IAN HAMILTON, WHO PLEADED FOR THE SURVIVORS OF THE WAR: THE WAR MEMORIAL AT DUNDEE.



TOO SHY TO SIT OPPOSITE THE KING (BEHIND WHOM IS SEEN THE QUEEN): A LITTLE BOY LEAVING THE MINIATURE C.P.R. TRAIN AT WEMBLEY.



FOR THE PRINCE OF WALES DURING HIS SOUTH AFRICAN TOUR: THE BATH-ROOM IN HIS SPECIAL TRAIN.



FIREWORKS TO LEFT OF HIM AND FIREWORKS TO RIGHT OF HIM—BUT UNPERTURBED: A MOUNTED POLICEMAN'S HORSE IN THE NIGHT ENTERTAINMENT AT WEMBLEY.



A WARM COSTUME FOR HOT WEATHER! THE "ROBINSON CRUSOE" OF TREASURE ISLAND AT WEMBLEY.



THE JODHPUR POLO TEAM: (L. TO R.) THAKUR PRITHI SINGH (1), CAPT. A. H. WILLIAMS (2), RAO RAJA HANUT SINGH (3), AND THAKUR RAM SINGH (BACK).

In unveiling the Dundee War Memorial on May 16, General Sir Ian Hamilton made a strong plea for the ex-Service men who "were still existing, more dead than alive, upon 'the dole,'" and urged that works of national importance should be started to give them employment.—The King and Queen visited Wembley on May 14 and made a tour of the Exhibition. On Treasure Island they rode in the tiny "Canadian Pacific" railway through the "Rockies." The King asked the attendants to fill up the train with children; but a little boy placed in the seat opposite his Majesty was overcome with shyness and got out, his place being taken by a little girl.—The Prince of Wales has extended for a week the period of his South African tour, during which he has already visited, among other



FINE HORSEMEN AS WELL AS FINE SINGERS: MEMBERS OF THE DON COSSACK CHOIR, ON THEIR FIRST VISIT TO ENGLAND, OUT RIDING IN ROTTEN ROW.

places, Cape Town, Colesberg, Port Elizabeth, Grahamstown, and Port Alfred.—The night entertainment in the Stadium at Wembley includes, besides "London Defended," a remarkable display of horsemanship by the Metropolitan Mounted Police, whose horses show wonderful tractability in facing fire.—Wembley's "Robinson Crusoe," one of the characters on Treasure Island, wears a costume that must be stifling on a hot day, and suggests an Arctic explorer rather than the solitary occupant of a tropic isle.—The Jodhpur polo team, who began practice at Minehead, have been playing at Hurlingham and Roehampton.—The Don Cossack Choir, numbering thirty-six, recently made its first appearance in England at the Æolian Hall, and has since sung at the Queen's Hall.

DRAKE'S SHIP AND "TREASURE ISLAND": AN ALLURING NEW PLAYGROUND FOR YOUNG FOLK AT WEMBLEY.

DRAWN BY OUR SPECIAL ARTIST, W. R. S. STOTT.



WHERE THE VISITOR TO WEMBLEY MAY ENCOUNTER ROMANTIC CHARACTERS, INCLUDING PIRATE CAPTAINS, ROBINSON CRUSOE, ALADDIN (SEEN IN THE RIGHT BACKGROUND) AND PETER PAN: "TREASURE ISLAND" AND DRAKE'S SHIP, THE "GOLDEN HIND," RECENTLY OPENED BY LORD JELlicOE.

Treasure Island, the new Children's Playground at Wembley, harbours many of the famous and familiar characters from children's books and plays, and such folk as Pirate Captains, Peter Pan, Aladdin, Robinson Crusoe, and others are to be met here and there in the enclosure. All the paths and "beaches" are made of soft sand, and the rock on the island (on the right of the picture) contains tunnels, caves, and a "joy-slide." The small boats on the lake are driven by the "crew" working the paddles by means of cranks inside the boat. Adjoining Treasure Island is a small model of Drake's historic ship, the "Golden Hind," in which he sailed round the world; and on its tiny quarterdeck Lord Jellicoe recently performed the opening ceremony. He was piped aboard by a crew composed of ex-Naval men, most of whom had served under him at Jutland, and was welcomed by "Sir Francis Drake" in person. Sir

Travers Clarke said that Lord Jellicoe had been asked to open Treasure Island because it had always been regarded as being located in the same part of the world as New Zealand, where he had been Governor-General. Lord Jellicoe said that he hoped the ship would remind the young people who visited it that its commander represented the indomitable British spirit which never knew defeat, and he recalled Drake's words after quelling a mutiny—"Let us show ourselves to be all of one company"—as forming the foundation of discipline in the Navy. A salute of 19 guns was fired as Lord Jellicoe broke the Union Jack at the mast-head, and Lady Jellicoe was presented with a bouquet by "Peter Pan." Among those present was the originator of the Wembley "Treasure Island," Mr. Maxwell Ayrton.—[Drawing Copyrighted in the United States and Canada.]

THE RIDDLE OF THE DERBY: "FANCIES" AND FALLEN FAVOURITES.

PHOTOGRAPHS BY SPORT AND GENERAL, ROUGH, AND TOPICAL.



A ROYAL
COMPETITOR
IN THE DERBY:
THE KING'S
RUNNYMEDE
(J. CHILDS UP)
TRAINED BY
W. JARVIS.



AT ONE TIME FAVOURITE FOR THE DERBY: THE AGA KHAN'S
ZIONIST (B. CARSLAKE UP) TRAINED BY R. DAWSON.



SECOND IN THE 2000 GUINEAS AND FORMERLY DERBY FAVOURITE:
SIR GEORGE BULLOUGH'S ST. BECAN, TRAINED BY J. JARVIS.

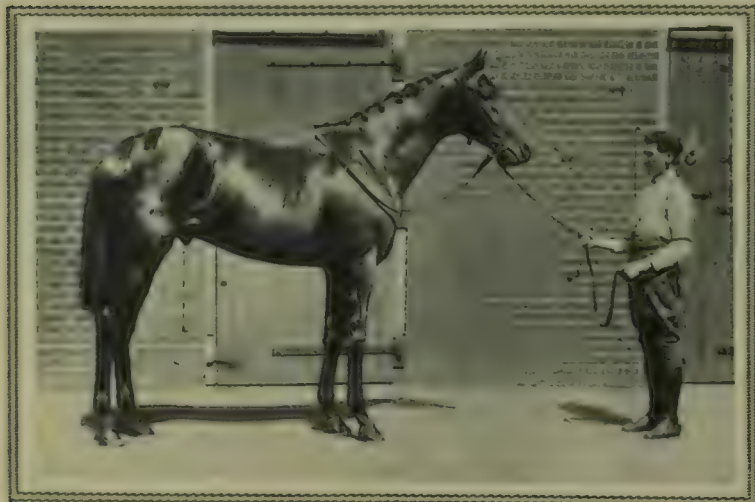


FAVOURITE FOR
THE DERBY
AT ONE TIME:
LORD DERBY'S
CONQUISTADOR,
TRAINED BY THE
HON. GEORGE
LAMETON.

CO-FAVOURITE
WITH MANNA
AFTER THE
DEFEAT OF
PTOLEMY II.:
LORD ASTOR'S
CROSS BOW
(F. BULLOCK UP),
TRAINED BY
A. TAYLOR.



WINNER OF THE "GUINEAS" AND LATER CO-FAVOURITE FOR THE
DERBY: MR. H. E. MORRIS'S MANNA, TRAINED BY F. DARLING,
AND TO BE RIDDEN BY DONOGHUE.



PLACED FOURTH IN THE TWO THOUSAND GUINEAS: SIR JOHN
RUTHERFORD'S SOLARIO, TRAINED BY R. DAY.

DERBY
FAVOURITE
UNTIL HIS
DEFEAT IN THE
FRENCH
"GUINEAS":
CAPTAIN J. D.
COHN'S
PTOLEMY II.,
THE FAMOUS
FRENCH HORSE.



This year's Derby, to be run at Epsom on Wednesday, May 27, presents more than ordinary uncertainty regarding the prospects of the various horses. There have been many fluctuations in the betting, and during the past few weeks no fewer than seven horses have been, at one time or another, favourite or co-favourite. The first was Picaroon, who went lame and had to be withdrawn. Then followed the Aga Khan's Zionist, who lost his pride of place by two defeats. The same fate befell the two next successive favourites, Lord Derby's Conquistador and Sir George Bullough's St. Becan. After that the much-discussed

French horse, Captain J. D. Cohn's Ptolemy II., was fancied for the Derby, but fell from the position of favourite through his unexpected defeat, by Faraway, in the French "Guineas" on May 18, his price being reduced to 100 to 7. As a result of the Derby call-over at the Victoria Club on May 19, Mr. H. E. Morris's Manna, winner of the Two Thousand Guineas, and Lord Astor's Cross Bow became joint favourites for the Derby at 11 to 2. The state of the betting as given at the moment of writing may change before the race. The most popular victory would, of course, be that of the King's colt, Runnymede.

THE FIRST FIVE-DAYS CHELSEA FLOWER SHOW: HER MAJESTY'S INTEREST.

PHOTOGRAPH SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS" BY S. AND G.



AN EARLY VISITOR TO THE GREATEST HORTICULTURAL SHOW OF THE SEASON: THE QUEEN AT CHELSEA ROYAL HOSPITAL.

The Chelsea Flower Show in the Royal Hospital Grounds at Chelsea is one of the most important events of the London Season, and is the greatest horticultural festival held in town. Her Majesty the Queen always visits it, and takes a keen interest in the exhibits and the new specimens displayed in the beautiful formal gardens and rock gardens arranged for the occasion. For the first time the Chelsea

Flower Show lasted for five days this year, instead of three. It was felt to be a pity that so much care and skill should be expended on arranging the gardens, and so forth, for a three-days exhibition, and so this year the Show was extended until the Saturday (May 23), thus affording many more visitors than usual the chance of attending it. The King has also visited the Show.

PERSONALITIES OF THE WEEK; AND INTERNATIONAL WOMEN GOLFERS.

PHOTOGRAPHS BY E. WHITAKER, MANUEL, CENTRAL PRESS, ELLIOTT AND FRY, SPORT AND GENERAL, AND VANDYK.



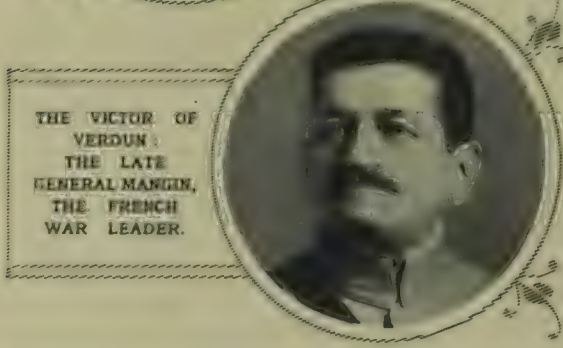
THE PREMIER'S
MOTHER:
THE LATE MRS.
BALDWIN,
LAST OF FOUR
FAMOUS SISTERS.



RUNNERS-UP IN THE LADIES' INTERNATIONAL GOLF
CHAMPIONSHIP AT TROON: THE SCOTTISH TEAM.



A NOTED
ASTRONOMER:
THE LATE FATHER
A. L. CORTIE,
OF
STONYHURST.



THE VICTOR OF
VERDUN:
THE LATE
GENERAL MANGIN,
THE FRENCH
WAR LEADER.



A NEW
ADMIRAL-OF-THE-
FLEET:
SIR S. A. GOUGH-
CALTHORPE.



THIRD IN THE LADIES' INTERNATIONAL GOLF
CHAMPIONSHIP: THE IRISH TEAM.

THE names in the photographs of the Ladies' International golf teams are (from left to right): England—(back row) Miss Doris Chambers, Mrs. Temple Dobell, Miss G. R. Bastin; (middle row) Miss D. R. Fowler, Miss Joyce Wethered, Miss Cecil Leitch, Mrs. Cautley; (front row) Mrs. Alan Macbeth, Miss Joy Winn. Scotland—(back row) Mrs. T. W. L. Brown, Miss M. Woods, Miss A. Kyle, Mrs. D. C. Steel; (middle row) Mrs. W. H. Nicholson, Miss Montgomerie, Miss E. Anderson; (front row) Miss K. Cochrane, Miss D. Park. Ireland—(back row) Miss H. Hirsch, Miss N. Coote, Mrs. Lewis Smith, Mrs. King, Miss P. Jameson; (middle row) Mrs. J. F. Jameson, Miss Janet Jackson, Mrs. D. G. Madill, Mrs. L. Jackson; (front row) Mrs. Cuthell, Miss T. Thornhill. Wales—(back) Miss B. Pyman, Miss Allington Hughes, Mrs. A. Smalley, Miss H. Selkirk; (middle) Mrs. C. S. Hurst, Miss M. R. Cox, Miss S. F. Dampney; (front) Miss E. Cunninghame, Miss Brown.



WINNERS OF THE LADIES' INTERNATIONAL GOLF
CHAMPIONSHIP: THE ENGLISH TEAM.



APPOINTED GOVERNOR-GENERAL OF AUSTRALIA:
SIR JOHN BAIRD, BT., M.P.



FOURTH IN THE LADIES' INTERNATIONAL GOLF
CHAMPIONSHIP: THE WELSH TEAM.



MENTIONED AS HIGH COMMISSIONER OF EGYPT:
SIR GEORGE LLOYD, M.P.

Mrs. Baldwin, a daughter of the Rev. George Macdonald, was one of a remarkable group of sisters, including Lady Burne-Jones, Lady Poynter, and Mrs. Lockwood Kipling, mother of Mr. Rudyard Kipling. In 1866 she married Mr. Alfred Baldwin, Chairman of Baldwin's, Ltd., ironmasters and coalowners, and of the G.W.R., and M.P. for Bewdley. The Prime Minister was their only son.—General Mangin, one of the most famous French leaders in the war, achieved his greatest success at Verdun. He organised the "Black Army" from the French colonies.—The Rev. A. L. Cortie, S.J., who had been Director of the College Observatory at Stonyhurst since 1919, was a distinguished astronomer. He made several long

journeys to observe total eclipses of the sun.—Sir Somerset Gough-Calthorpe, first and principal Naval A.D.C. to the King, became Second Sea Lord in 1916, and was Commander-in-Chief in the Mediterranean from 1917 to 1919.—Sir John Baird was M.P. for Rugby from 1910 to 1922, and has since sat for the Ayr Burghs. He has been Minister of Transport and has had wide experience in the Diplomatic Service.—Sir George Lloyd, M.P. for Eastbourne, and formerly for West Staffordshire, has travelled widely in the East and made a special study of Eastern subjects. He was Governor of Bombay from 1918 to 1923. During the war he served in Egypt, Gallipoli, Mesopotamia, and the Hejaz.

EPSON ANALYTICAL THE SCENE OF THE HORSE SHOW IN 1914.



The scene of the horse show in 1914, showing the grandstand and the track. The race is in progress, with several horses and jockeys visible. The grandstand is filled with spectators, and the track is dirt. The image is a sepia-toned photograph.



Fresh Oil for Summer Touring

Continual use of the air choke, doping and imperfect vaporization of the fuel during the cold months of the year, bring about dilution of the engine oil.

Do not start the touring season with diluted oil and sediment in your crank case; drain it off and replenish with clean, fresh Mobiloil of the correct grade for your engine. The use of oil of poor quality; oil of the wrong body for the engine; failure to provide sufficient oil or to change the oil in the crank case regularly; any one of these things places your bearings in danger of being burned out with all the attendant expense and days of service lost.

Attention to lubrication at the right time may spell the difference between a care-free touring season and one dogged by misfortune.

Make our Chart of Recommendations your guide. If your car is not included in the partial chart shown here, refer to the complete Chart of Recommendations at your garage, or send for our booklet "Correct Lubrication" which gives a full list of Recommendations and other valuable information to the motorist.

Motor Cyclists should read our booklet "Correct Lubrication for Motor Cycles" which will gladly be sent, post free, on request.



Mobiloil

Make the Chart your Guide

Chart of Recommendations (ABRIDGED EDITION) MOTOR CARS

The correct grades of Gargyle Mobiloil for engine lubrication of motor cars are specified in the Chart below.

E means Gargyle Mobiloil "E"
Arc means Gargyle Mobiloil "Arctic"
A means Gargyle Mobiloil "A"
BB means Gargyle Mobiloil "BB"
TT means Gargyle Mobiloil "TT"
B means Gargyle Mobiloil "B"

Where different grades are recommended for summer and winter use, the winter recommendation should be followed during the entire period when cold temperatures may be expected.

This Chart of Recommendations is compiled by the Board of Automotive Engineers of the Vacuum Oil Company, Ltd., and represents their professional advice on correct automobile lubrication.

NAME OF CAR	1925		1924		1923		1922	
	Summer	Winter	Summer	Winter	Summer	Winter	Summer	Winter
A.C., 4-Cyl. ...	BB	A	BB	A	BB	A	BB	A
A.C., 6-Cyl. ...	BB	A	BB	A	BB	A	BB	A
Alvis ...	BB	A	BB	A	BB	A	BB	A
Armstrong-Siddley ...	BB	A	BB	A	BB	A	BB	A
Arnold-Johnston ...	BB	A	BB	A	BB	A	BB	A
Austin, 20 h.p. ...	BB	A	BB	A	BB	A	BB	A
Austin (All Other Models) ...	A	A	A	A	A	A	A	A
Bean, 11.9 h.p. ...	A	A	A	A	A	A	BB	A
Bean, 12 h.p. ...	A	A	A	A	A	A	A	A
Bean, 14 h.p. ...	A	A	BB	A	A	A	A	A
Beluze, 9 h.p. (Bradshaw Model) ...	A	A	BB	A	BB	A	A	BB
Beluze, 15 h.p. ...	A	A	BB	A	A	A	A	A
Beluze (All Other Models) ...	A	A	BB	A	BB	A	BB	A
Bentley ...	BB	A	BB	A	BB	A	BB	A
B.S.A., 10 h.p. ...	B	BB	B	BB	B	BB	B	BB
B.S.A., 14 h.p. ...	A	A	A	A	A	A	A	A
B.S.A. (All Other Models) ...	A	A	A	A	Arc	Arc	Arc	Arc
Buck ...	A	Arc	A	Arc	A	Arc	A	Arc
Calcott, 12/24 h.p. ...	BB	A	A	A	A	A	A	A
Calcott (All Other Models) ...	Arc	A	A	A	A	A	Arc	A
Chevrolet ...	Arc	A	Arc	A	Arc	A	Arc	A
Citroen, 7.5 h.p. ...	A	A	BB	BB	BB	BB	A	A
Citroen, "Caddy" ...	A	A	BB	BB	BB	BB	A	A
Citroen (All Other Models) ...	BB	A	BB	BB	BB	BB	BB	A
Crosley, 14 h.p. ...	A	A	A	A	A	A	A	A
Crosley (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Cubitt ...	A	A	A	A	A	A	A	A
Daimler, 12 h.p. ...	A	A	A	A	Arc	Arc	A	A
Daimler, 16 h.p. ...	A	A	A	A	Arc	Arc	A	A
Daimler (All Other Models) ...	A	A	A	A	A	A	A	A
Durant Four ...	A	Arc	Arc	Arc	Arc	Arc	Arc	Arc
Durant Rugby ...	A	Arc	Arc	Arc	Arc	Arc	Arc	Arc
Eaux ...	A	Arc	A	Arc	A	Arc	A	Arc
Fiat ...	BB	A	BB	A	BB	A	BB	A
Ford ...	E	E	E	E	E	E	E	E
Galloway ...	BB	A	BB	A	BB	A	BB	A
G.W.K. ...	BB	A	BB	A	BB	A	BB	A
H.E. ...	BB	A	BB	A	BB	A	BB	A
Hotchkiss ...	A	A	A	A	A	A	A	A
Hudson Super Six ...	A	Arc	A	Arc	A	Arc	A	Arc
Humber, 8 h.p. ...	A	A	A	A	A	A	A	A
Humber (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Jowett (All Models) ...	A	A	A	A	A	A	A	A
Lagonda ...	A	A	A	A	A	A	A	A
Lancia (Dikappa and Tikappa) ...	A	A	A	A	A	A	A	A
Lancia (Lambda) ...	A	Arc	A	Arc	A	Arc	A	Arc
Lancia (All Other Models) ...	A	A	A	A	A	A	BB	A
Maxwell ...	A	Arc	A	Arc	A	Arc	A	Arc
Morris-Cowley ...	A	A	A	A	A	A	A	A
Morris-Oxford, 11.9 h.p. ...	A	A	A	A	A	A	A	A
Morris-Oxford (All Other Models) ...	A	A	A	A	A	A	A	A
Napier ...	A	A	A	A	A	A	A	A
Overland 13.9 h.p. ...	A	A	A	A	A	A	A	A
Overland (All Other Models) ...	A	Arc	A	Arc	A	Arc	A	Arc
Peugeot, "Qu" ...	BB	A	BB	A	BB	A	BB	A
Peugeot, 11 & 12/20 h.p. ...	A	Arc	A	Arc	A	Arc	A	Arc
Peugeot, Sleeve Valve ...	A	Arc	A	Arc	A	Arc	A	Arc
Peugeot (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Renault, 8.3 h.p. ...	A	A	A	A	A	A	A	A
Renault (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Riley ...	BB	A	BB	A	BB	A	BB	A
Rolls-Royce ...	BB	A	BB	A	BB	A	BB	A
Rover, 8 h.p. ...	BB	BB	BB	BB	BB	BB	BB	BB
Rover, 9/20 h.p. ...	A	A	A	A	A	A	A	A
Rover (All Other Models) ...	A	A	BB	A	BB	A	BB	A
Salmon ...	BB	A	BB	A	BB	A	BB	A
Standard, 11 h.p. ...	A	A	A	A	A	A	A	A
Standard, 14 h.p. ...	BB	A	BB	A	BB	A	BB	A
Star, 15.9 h.p. ...	A	A	A	A	A	A	A	A
Star, 20/50 h.p. ...	A	A	A	A	A	A	A	A
Star (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Studebaker ...	A	Arc	A	Arc	A	Arc	A	Arc
Sunbeam ...	A	A	A	A	A	A	A	A
Swift ...	A	A	A	A	A	A	A	A
Talbot, 14 & 16 h.p. ...	A	A	A	A	A	A	A	A
Talbot (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Talbot-Darracq, 16 h.p. ...	A	A	A	A	A	A	A	A
Talbot-Darracq (8 Cyl.) ...	A	A	A	A	A	A	A	A
Talbot-Darracq (All Other Models) ...	A	A	A	A	BB	A	BB	A
Unic ...	A	Arc	A	Arc	A	Arc	A	Arc
Vauxhall, 23/60 h.p. ...	A	A	A	A	A	A	A	A
Vauxhall, 25 h.p. ...	A	A	A	A	A	A	BB	A
Vauxhall (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Vulcan, 10 h.p. ...	A	A	A	A	A	A	A	A
Vulcan, 12 h.p. ...	A	A	A	A	A	A	A	A
Vulcan (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Wolsley ...	BB	A	BB	A	BB	A	BB	A

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WHERE R. L. S. TOUCHED A "VIRGINITY OF SENSE": TAHITI.

"TAHITI: ISLE OF DREAMS." By ROBERT KEABLE.*

TAHITI is the stuff that dreams are made on; but there is a fading of the dreams: all that is left is a memory of memories.

Robert Louis Stevenson touched a "virginity of sense" when he saw the island in the mist of the eighty-eight of last century—how long ago it seems!—and he knew that he was only just in time,



"IT WAS PIERRE LOTI WHO MADE IT FAMOUS, AND HIMSELF WITH IT": THE POOL OF LOTI, TAHITI.

Illustration Reproduced from "Tahiti: Isle of Dreams," by Courtesy of the Author, Mr. Robert Keable, and of the Publishers, Messrs. Hutchinson and Co.

at the passing of the Age of Innocence. At Tautira he practically wrote "The Master of Ballantrae," did "publicly (with a *k*) Blow on the Flageolet," and found amazing beauty and a blood-brotherhood. Yet the *Casco* bore him from the Garden of the World.

Earlier, Pierre Loti, the Loti of "Le Mariage de Loti," lingered languorously in the gorge of the Fautaua, was favoured by the Queen, Pomare Vahini, and was loved by Rarahu. But—"Ah well! Loti of the novel could not get back, Viaud the author had other fish to fry."

Jack London came and went his way.

George Calderon was so jealous of his dream that when back at home he would not write of it for seven years, "lest romance should too highly colour his pages." He, in truth, might have returned, although he saw the sorrows as well as the sun—but in the War that is called Great he "vanished in the smoke of battle."

So it was with Rupert Brooke—"26, Journalist, Cambridge, England, Jan. 16", who journeyed to Papeete and beyond in the December of 1913, to hunt for lost Gauguins, to write in "the most ideal place in the world to live and work in"—and to steam away, with coral-poisoned legs.

Thus to Paul Gauguin, who landed in Tahiti in June 1891—"in yellow shoes, red cravat and immense green hat-band, a middle-aged and well-to-do stock-broker" who left his wife and family and comfort in France and "lived as a primitive among natives that were fast ceasing to be primitive any longer even in his day." He would have died there too, if it had not been for the encroachment of the civilisation for which he had no use. As it was, the earth of the Marquesas claimed him. Yet he was honoured no more by the Pacific than he was by the Seine. "The purchaser of his property made a bonfire of 'rubbish' which to-day would make him the richest man in Tahiti, while two young French officers picked up for one hundred and fifty francs a picture that changed hands the other day for eighty thousand."

As to Mr. Keable, he has no illusions. On a day in July he wrote: "Here is peace; here is beauty as a golden ladder up to the far and unknown heaven

of our hope; here is simple, quiet living, boundless wealth, a sure reward. . . . But I go. I must have people and self-complacent civilisation and—London, I suppose." And in the September: "Even as I saw the last sunset, though in the eleventh hour, the strange wheel of Life swung unexpectedly, and I know, now that I can take breath, that I leave but to return. I have been freed to choose."

There is often bitterness on his pen-point. He warns the casual "Bummeler": "The old Tahiti is as dead as the Middle Ages. Its people have been exterminated, its beauty has been ravished, its very tradition almost obliterated. The tourist of a day, or even of a month, sees no more of the real Tahiti of the past than he would see at a well-conducted Colonial Exhibition. If he wants amorous adventure he had much better go to Paris. If he wants primitive simplicity he had much better go, as quickly as possible, for it will shortly be too late even there, to Central Africa. And if he wants to get every material necessity for nothing he had better shoot himself at once, for as far as I know such things are not to be obtained without labour save, on some accounts, on the Astral Plane. . . . You cannot do the Hermann Melville stunt at all, there is no scope for intelligence, and in the ordinary labour market you must compete with half-caste Chinese."

In fact, Civilisation—as Europe defines it—has done its fell work. In the interior of the Island, the world may be forgotten, though near the Pool of Loti are the water-works of Papeete, "the Paris of the South Seas"—Tahiti, "tamed, demoralised and a little shamed." In the tangled, tinted fairyland that is the countryside, in the coral-guarded, sea-kissed coast, are the old simplicities, Nature in her glory—and it is possible to revel and rejoice in beaches black and silver and gold, and in blue lagoons, in wind-frayed coconut palms, in hills and mountains, valleys and villages, in the waters of cool rivers, in

flashing flight and in gaily-coloured fish. There only is the spirit of Tahiti. "Alone on the reef . . . up in some high *mape* grove, where the dim light filters through to the murmuring stream at your feet; wandering by yourself far in among the impenetrable mountains, where across the gulf of air come sailing the snow-white tropic birds with the floating plume of their white tail-feathers like a streamer behind them; at such times it can be felt. It is there, despite the fact that Tahiti is now but an empty shell of beauty."

Elsewhere, the spirit is largely "essence"—and to it are doomed those who hug the motor-roads and "wear watches and talk in terms of days and dates."

It came of the Man from Outside—the mutineer, the travelling trader, the tourist, the soldier; with the accompanying diseases, distillation, demoralising gunpowder, the commercial instinct, and depopulation—and, it is to be feared, with the missionary, devout and devoted, but content with Christians



A PLACE OF WORSHIP WHOSE OPENING AND CONSECRATION ROBERT LOUIS STEVENSON ATTENDED: THE CHURCH AT TAUTIRA.—[Photograph by Crane.]

Illustration Reproduced from "Tahiti: Isle of Dreams," by Courtesy of the Author, Mr. Robert Keable, and of the Publishers, Messrs. Hutchinson and Co.

ill-conditioned to the clothing and the ways of the white, rather than with the native simple and serene as when the gods fashioned the eyes of Eve from the pearl of the dawn.

Mr. Keable has no good word to say for it. He cites Papeete. "One picks out the corrugated iron of the rectangular stores, the spires of churches whose builders did not think of the holiness of beauty, the lines of villa residences. The pilot comes off in a motor-boat. Taxis wait upon the quay. Notices of picture-postcard and curio shops tell you to take the first to the right and the second to the left and in three minutes taste even here the full joys of the tourist, and, as you leave the gangway, a being whom Mrs. Smith erroneously calls a native will push a cinema advertisement into your hand." Again: "Let me write it first and last, there is no Polynesian people left of the Tahitian branch. The blood is mixed fantastically, and some of the characteristics crop up in individuals, but the half-castes of modern Tahiti, even the survivors of purer blood, bear no more resemblance to their great ancestors than the modern Greeks do to Achilles, Agamemnon and Odysseus. . . . The race has passed away. For a little only do we arrest at all the feet of Time."

Yet: Papeete "never ceases trying to subdue those who would prostitute her. She flings creepers scarlet and purple and gold over Oregon pine and corrugated iron. . . . Be you so kind as but to drop a seed and forget it, she makes of it a flower. Do you build a fence, she transforms it into a hedge. And day and night no power that men have yet discovered can tame or eliminate her sunrises and sunsets."

Mr. Keable will answer the call and will lift the Queen's Veil and once more dream of dreams. "Cook unlocked a door whose key he could not keep"; but there is still behind that door the secret of an "Atlantis," a lure for him who understands.

"Tahiti" is a book of charm and personal philosophy which will not be forgotten by those who read it. It is but half described when it is called "curious and brilliant." It is much more. It is very human. E. H. G.



A SIGHT ONE MIGHT NOT SEE IN TEN YEARS' RESIDENCE IN TAHITI: A REAL POLYNESIAN TYPE.

Illustration Reproduced from "Tahiti: Isle of Dreams," by Courtesy of the Author, Mr. Robert Keable, and of the Publishers, Messrs. Hutchinson and Co.

* "Tahiti: Isle of Dreams." By Robert Keable, Author of "Simon Called Peter," "Recompense," "The Drift of Pinions," etc. Illustrated. (Hutchinson and Co.; 16s. net.)



The World of Women

THE KING and Queen intend to spend Whitsuntide among the troops at Aldershot, where Prince Henry's regiment is stationed. Their Majesties always enjoy this week, and the Queen's presence among the soldiers' wives and children is a much appreciated feature of it. The surrounding country is lovely, and the Queen has many motor drives through it. Their Majesties' visit to Croydon to see the bells for the great carillon was a special pleasure to them. It was not their first visit to the factory. That the King and Queen decided to spend part of Empire Day at the British Empire Exhibition was a wonderful pleasure to all concerned.

Princess Arthur of Connaught is taking a good share in public engagements. Her sister, Lady Maud Carnegie, accompanied her to Grosvenor House when she opened the fête there for the Paddington Children's Hospital. Princess Arthur looked very dainty in dark blue with a collar of creamy and brown fluffy fur, and a neat little black hat. She made no speech—just declared the fête open, and wished it success. Lady Maud was in black with chinchilla fur, and wore rose-coloured feathers tipped with gold in her black hat. Princess Arthur took the place of the Princess Royal in opening a bazaar for St. Mary's Church, Bryanston Square. Her Royal Highness dresses very simply, and wears few jewels.

Lady May Cambridge will make her appearance in the royal circle at the first Court under the auspices of the Queen. She will take part in the gaieties of the season, but not too strenuous a part. She is an open-air girl, loving riding and driving, watching polo, and playing tennis better than indoor pleasures. She

marriage, which took place in the private chapel of Buckingham Palace, Queen Alexandra giving the wedding dress and the wedding breakfast, and King Edward being present too. It was a double wedding: the second bride was the Hon. Mary Dyke, whose bridegroom was Captain M. J. E. Bell, now Lieutenant-Colonel; and Earl Haig was then Major Haig in the 7th Hussars. Lady Haig had been Maid of Honour to Queen Victoria, having been appointed on March 8, 1901, and reappointed to Queen Alexandra's Household, together with the Hon. Sylvia Edwardes, now Lady Edward Gleichen. At present there are only three Maids of Honour—the Hon. Ursula Lawley, appointed in 1912; the Hon. Katharine Villiers, appointed in 1911; and the Hon. Venetia Baring, appointed the same time. The Hon. Ursula Lawley has had great good fortune in having been on duty on many important State occasions. Queen Mary does not have two Maids of Honour on duty at the same time, as Queen Victoria always, and Queen Alexandra often, did.

Mr. and Mrs. Victor Mallet are spending their honeymoon at the Italian Lakes, which must be in full beauty. They had a great wedding and a very pretty one. The bride, slight and pretty, was well suited with her silver dress. Princess Helena Victoria was there. The bridegroom's mother's family were almost all in Royal Households. The Hon. Alexander Yorke was a witty and amusing Groom in Waiting; the Hon. Eliot Yorke was Equerry to the Duke of Edinburgh; the Hon. Elizabeth (afterwards Lady Biddulph) was Extra Woman of the Bedchamber to Queen Victoria; and Lady Agneta Montagu was Lady in Waiting to Princess Christian. Mr. Mallet's mother was Maid of Honour, and later Woman of the Bedchamber, to Queen Victoria. A. E. L.

An ideal wrap for showery race-meetings is this simple waterproof of grey crêpe-de-Chine from Jay's, Regent Street, W. (See page 1028.)

dances very well, and is musical. During her time in South Africa she has had girl companions with her all the time; Lady Barbara Bingham accompanied her home. She is a great favourite with the Queen—indeed, with all the members of her family, and she is a very pretty girl, with lovely eyes, hair, and complexion.

The new Duchess of Rutland is a pretty woman, and inherits the talent and charm of the Tennant family. Her brother, Lieut.-Colonel J. E. Tennant, D.S.O. distinguished himself in the war; another brother was killed in action; and a third is in the Special Reserve of Officers, and won his D.S.O. in the Scots Guards. The Duchess's eldest sister is the wife of the Hon. Guy Charteris, and her other sister is Lady Colquhoun of Luss, whose husband, Chief of the Clan Colquhoun, was wounded when serving in the Great War. The Duchess is the youngest member of her family. She is a niece of the Countess of Oxford and Asquith, and first-cousin to Lord Glenconner. She married the then Marquess of Granby in 1916, and their quartette of two sons and two daughters form as beautiful a group of children as anyone could desire to see. The eldest, now the Marquess of Granby, is six years old this month. Rivals in childish beauty are their cousins, the five daughters and the two-and-a-half-year-old son of the Marquess and Marchioness of Anglesey.

The late Duke of Rutland's favourite sport was angling. What he did not know about flies and fly-fishing was worthless. He wrote a book on the subject, the illustrations beautifully painted by his artist-wife, who was sympathetic with her husband in all his pursuits, and who had no greater admirer in her artist-work than he. An exhibition of the Duchess's pictures, which was arranged for a week after his death, took place. Although he was ill, he was much interested in the preliminaries of it.

Lady Alexandra Haig, Lady Gwendoline Jellicoe, and Miss Helen Robertson will be three débutantes at the coming Courts who have close connection with the Great War. Lady Alexandra is a god-daughter of Queen Alexandra, to whom her mother, Countess Haig, and her aunt, the Hon. Violet Vivian, were twin Maids of Honour. Her mother resigned on her



Black lace bordered with tiny frills of taffeta expresses this fascinating wrap, destined for the Royal Enclosure, which may be studied at Jay's. (See page 1028.)



A graceful cape of black romaine collared with grey fox, which must be placed to the credit of Jay's. (See page 1028.)

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PERSONAL PORTRAITS.—CUNNINGHAME GRAHAM.

(Continued from Page 1000.)

sketch in water-colour. I then had to face the embarrassment of confessing that the price he quoted was entirely beyond my means. Fortunately, Mr. Whistler was in a generous mood that day, and, asking me what I could afford to pay, said that I could take it at the price I named. My thrill of possession was destined to be of short duration, however. A servant announced a visitor, and soon the great artist was greeting a beautifully gowned lady. 'I hope you have my picture ready for me,' she said. Whistler looked blank for a moment; evidently he had forgotten his promise to produce something for his fair visitor. Then his face lighted up and he seized my picture. 'Here it is, Madam.' And she bought it, for many times the pittance that I was to give! He was a wonderful man! What a marvellous wit he possessed! He was constantly fighting for his existence against the attacks of stupid critics and a belligerent public. In controversy his antagonists were like children in his hands. Ricketts and Rothenstein were just beginning to attract attention then, and with youthful confidence decided to engage Whistler in a verbal contest in the public prints. They showed me an article that they were preparing to publish, and asked my counsel on the venture. 'Don't print it,' I told them; 'if you do, he will wipe up the ground with you.' And he did, for they ignored my advice."

It may not be in the best of taste usually to divulge the ages of people, but in this case I cannot resist recording what I consider to be one of the glories of this remarkable man. He has recently achieved the allotted three-score years and ten, and is still a youth mentally and physically. His voice is young and full of enthusiasm. He resembles Mr. Shaw in these respects, and is three years his senior. "I feel about as well as I ever did. This morning a lady dropped her riding-crop, and I picked it up from the saddle just as I did when I was a boy." A few days later he rang me up on the telephone to postpone a luncheon engagement. In his usual cheerful and colourful voice he told me the reason. His horse had stumbled quite badly the day before, and he had narrowly escaped being thrown. "I sprained my back in an effort to keep my seat. It

is nothing. I will be quite all right again in a few days. There is an old Spanish proverb to the effect that 'he who rides a horse dwells on the edge of eternity,' but I have been riding for quite a while, and no real harm has come to me yet." His mother

friend of the two told me that she remembers having seen Goya.

Much of interest and pleasure was added to my life in London by the courtesies of this charming man. He presented me to many of his friends, among them Sir John and Lady Lavery. We spent a most pleasant afternoon with them one Sunday, and it was interesting indeed to see the elaborate establishment of this fashionable portrait-painter. He showed us many portraits in his huge studio, some of them being of the principal founders of the Irish Free State. Several of the Irish Cabinet Ministers were present in person, as was also the Laverys' friend, Lady Cunard. Much gaiety was occasioned by Lady Lavery reading from a newly issued book by a well-known Irish writer in which they themselves, along with many other well-known people, were characterised under thin disguises. George Moore was easily recognised among the *dramatis personæ*; and it was particularly amusing to see a *métier* of his own turned against himself.

On another occasion Mr. Cunningham Graham sallied forth from my studio with me in search of Augustus John, whom he wanted me to meet, but we failed to encounter him either at his house or studio, only a short walk from my own, and abandoned the quest.

Mr. Cunningham Graham's attitude towards his own literary product is most amusing. He described himself to me as a mere *dilettante* in letters. "I'm not a real literary man," he said, "and no one bothers to read my books. My poor publishers are usually left with part of the first editions on their hands. They just cannot sell them," and he laughed. But one hears a different story from the most exalted of his *confrères*, many of whom place him as second to none among English writers of to-day.

WALTER TITTLE.



AN ACADEMY PORTRAIT OF A FAMOUS ACTOR: "SIR JOHN MARTIN HARVEY AS KING RICHARD III." BY FRANK O. SALISBURY.

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is alive and in full possession of her faculties at the age of ninety-six. Her house is very near that of her son, and they see each other daily. A

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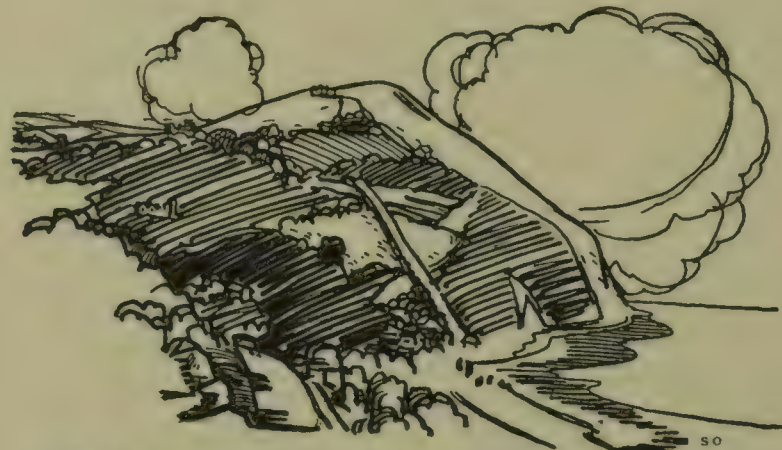


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Paddington Station, W.2.

FELIX J. C. POLE, General Manager



[From an original drawing by CHRISTOPHER CLARK, R.I.]

The Tomb of Khusru Pharviz

Erected to the memory of Khusru Pharviz, a famous Persian King of the fifth century, this tomb, hewn from the solid rock, is a fine example of the sculptural art of Persia and a fitting monument to a great ruler.

Gliding by is seen a pleasure craft of the period, a Persian noble seated beneath the canopy.

It is a striking commentary on the changing destinies of empires that a land so full of ancient custom and tradition should to-day largely owe its prosperity to the very antithesis of its customary modes of travel—the motor car.

The call for oil for ships, for cars, for every form

of machinery sent British pioneers to Persia twenty-four years ago to prove and develop its oilfields, with the result that what were once desolate and barren valleys are to-day centres of great industrial activity. Drilling derricks, pumping stations, hundreds of miles of pipe line, a refinery, one of the largest and best equipped in the world, populous townships with modern buildings, bungalows, offices and hospitals—all the work of the Anglo-Persian Oil Company, employing more than 50,000 souls.

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"BP"

The British Petrol

ENCEPHALITIS LETHARGICA, OR "SLEEPY SICKNESS."

FROM the point of view of the general public it is a rather depressing fact that no sooner has medical science discovered a remedy for some devastating malady than other scourges spring into activity and claim their toll of poor humanity.

Unlike the knight of old, the doctor of to-day has no need to go out "to seek adventure and practise high endeavour." Adventure and discovery knock loudly and persistently at his door, and it must be said that he responds bravely to the call. One of the latest and most baffling of his foes is the mysterious Sleepy Sickness, or Encephalitis Lethargica, which must not be confounded with the sleeping sickness of African countries—an entirely different malady. Sleepy sickness cannot, however, be altogether regarded as a modern disease. As far back as 1657 an epidemic of a soporific nature broke out at Copenhagen, and Dr. Sydenham in 1673 described what he termed a comatose fever; and again in 1775 Dr. Grant identified this type of fever.

In the middle of the eighteenth century soporific fevers followed by paralysis were rife in Germany; and in the early years of last century there were like occurrences in Italy, France, and elsewhere. Between 1830 and 1850 many epidemics apparently of encephalitis were noted on the Continent, and later still in North Italy, Hungary, Germany, and France. Many of these epidemics, which were then generally regarded as a nervous form of influenza, are now believed to have been of the nature of sleepy sickness. The first definite account of the disease of late years (1917) was in connection with a series of cases in Vienna, and in 1918 a large number of cases of an obscure disease were reported in England. These were first regarded as "Botulism," and then as a kind of malady of the brain; but recent investigations have proved them to have been manifestations of a distinct disease, "encephalitis lethargica," a disease now generally recognised and of a world-wide

character—cases occurring in Europe, Asia, America, and Australia. In England, during 1919, 538 cases were notified; in 1924, during the first nine months, 4424—a remarkable increase. The winter and spring months show the highest prevalence. No definite

nor so far has any special curative measure been discovered. Sleepy Sickness is a disease which attacks both sexes and all ages, but especially the early and middle periods of life. Its infectiveness is of a low degree, although of long duration, and it is a very dangerous disease, having a high mortality rate. The incubation period varies from a day or two to a week or two, and the onset of symptoms may be gradual or sudden. These either affect the general nervous system (causing, amongst other symptoms, somnolence, stupor), or various localised portions of it, or are of a mild and abortive character. Their course is at first acute and then chronic, and they are apt to recrudescence.

The disease is distinguished from all other infections by its numerous, peculiar, often long-delayed after-effects; sometimes of a physical character—muscular weakness, paralysis, or twitchings. Sometimes, however, these after-effects are of a definite mental or moral nature, and range from a slight blunting of the intelligence to maniacal outbursts; alterations of temperament not infrequently occur, especially in children where the lethargic symptoms are not so evident. Disposition is often affected for the worse, and shows itself in spiteful, impulsive, and mischievous behaviour. Cases of mild or even unrecognised attacks of the disease may show severe mental after-effects. It will at once be seen, therefore, what an extraordinary disease this is; how far-reaching its effects, how important it is to examine its manifestations, and how desirable to find, if possible, its antidotes, or prevention.

As already stated, the degree of infectivity, from person to person, is of a low order, and one case in a household is rarely followed by a second. At the same time it is well that a patient should be thoroughly isolated in a separate room. School-children in an affected household should be kept from school, as a measure of precaution, for three weeks after the isolation of a patient, and occupants of any infected house may advisedly use antiseptic nasal sprays or douches and gargles for the throat; and at the end of an attack the sick-room should be disinfected and cleansed.—O. A.



AN ACADEMY PORTRAIT OF A GREAT NOVELIST AND POET, THE VETERAN OF ENGLISH WRITERS: "THOMAS HARDY, ESQ., O.M.," BY R. G. EVES.

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visible parasitic cause has so far been found, in spite of active research work in this country and abroad;

gargles for the throat; and at the end of an attack the sick-room should be disinfected and cleansed.—O. A.

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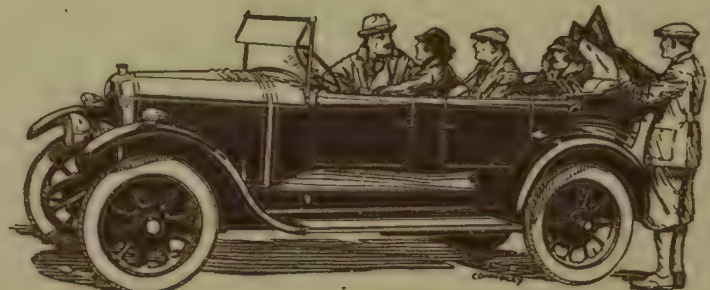
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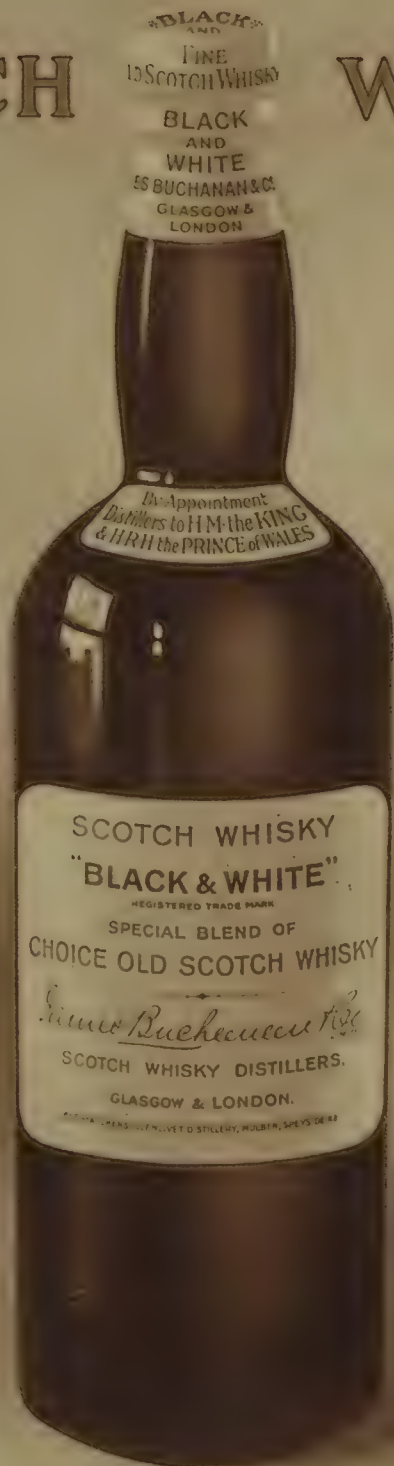


Catalogues from:

CROSSLEY MOTORS LTD., MANCHESTER, & 40-41 Conduit St., LONDON

BUCHANAN'S "BLACK & WHITE"

SCOTCH WHISKY



"BLACK & WHITE" has a world-wide reputation
based on unvarying high quality.

Fashions and Fancies.

Seashore Fantasies.

During the last few years, though frocks have become steadily simpler, bathing dresses have, in revenge, grown more and more elaborate. One can scarcely call them by so modest a name nowadays,



A perfect "shingle" which has been permanently waved by Emile, the celebrated coiffeur of 24, Conduit Street, W.

for this season they are four-piece toilettes destined for the beach rather than the water. One tunic suit, cap, and bathing cloak is carried out in brilliantly coloured taffeta trimmed with multitudes of tiny buttons; and another is of printed crêpe-de-Chine sewn with curious sea-shells arranged in complicated geometrical designs. The tunics are usually pleated or fluted at the sides in the approved manner, while clusters of flowers or ribbon streamers adorn the shoulders. As for the caps, they take the form of Russian head-dresses, Dutch bonnets with "wings,"

tam-o'-shanters, and scarves draped round the head like mediæval coifs.

Coats and Wraps for Ascot.

The weather is not always kind at Ascot, and it is well to be prepared for rain, cold, or hot sunshine. There are beautiful wraps for all these contingencies to be seen at Jay's, Regent Street, W., in whose salons were sketched the trio pictured on page 1022. On the left is a fascinating coat of black lace bordered with frilled taffeta, and on the right a cape of black romaine collared with grey fox. Finally, if the weather is showery, there is the graceful waterproof of silver-grey crêpe-de-Chine in the centre. These are but a few of the many attractive Ascot models. One flaring coat is carried out in black dragon satin edged with opossum; another in silk alpaca piped with ermine; and the newest mode for the débutante is a perfectly tailored double-breasted "boy's" coat of tweed, cut with a loose back just indicating the line of the hips. The price is 15½ guineas.

Knitted Suits for Town and Country.

The newest knitted fashions are always to be found at Jay's. There are delightful stockinette jumper suits, for instance, looking like kasha. One in the natural colouring, with a plain jumper and pleated skirt, can be secured for 6½ guineas; while another, costing 7½ guineas, has a nigger top faced with plaid and a plaid skirt. Tunic frocks of bouclette rayon embroidered with raised flowers in wool and silk cost only 8½ guineas, carried out in many artistic colourings.

Lait La-Rola for the Complexion.

It is the season for long days of golf, tennis, and motoring, when sun and wind combine ruthlessly to harden the most delicate complexion. Yet summer sports can be enjoyed to the full without fear of any deteriorating effects to the skin, if it be protected with that soothing emollient, Lait La-Rola, which removes and prevents roughness and redness, keeping the complexion soft and velvety despite constant exposure. It is invaluable also to travellers and residents in hot countries, for it prevents undue dryness and wrinkles, and allays irritation from insect stings. Lait La-Rola is obtainable from all chemists and stores of prestige in 1s. 6d. and 2s. 6d. bottles, and no time should be lost before making this modest investment, which will bring a continuous dividend of excellent results. Lait

La-Rola Rose Bloom (price 1s.) gives to a pale complexion just the necessary touch of natural colour to make it beautiful.

Fashionable Coiffures.

At this season, the strenuous round of social engagements demands that women should appear well groomed and with perfectly dressed hair at almost every moment of the twenty-four hours. A becoming coiffure is essential to the well-dressed woman, and Emile, the notable artist in hair-dressing, of 24, Conduit Street, W., will give his expert advice on every problem. Permanent waving is to most people a necessity nowadays, and perfect results are

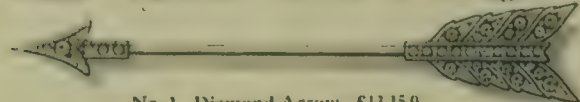


All the charm of naturally wavy hair has been achieved in this coiffure, which has been permanently waved by Emile, the well-known artist in hairdressing.

achieved by Emile, who is responsible for the two charming coiffures pictured here. M. Emile will send an illustrated brochure free, on request, to all readers of this paper.

Diamond Arrows

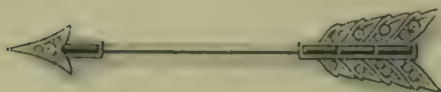
All Arrows are set Platinum, with detachable heads. Excellent for hat or corsage wear



No. 1. Diamond Arrow £13.15.0



No. 2. Diamond Arrow £10.10.0



No. 3. Onyx and Diamond Arrow £9.0.0



No. 4. Diamond Arrow £8.10.0



No. 5. Diamond Arrow £7.0.0



No. 6. Diamond Arrow £5.5.0

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KNIGHTSBRIDGE
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Golf is Great

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DORNOCH

Sutherlandshire

and the wiseacres will have Dornoch and nowhere else for their holiday golf. The links are lovely; velvety turf stretching along a sandy coast—on one side sunkissed waters; on the other, the alluring Highland Hills. As well as the Golf there are the Bathing, the Tennis, the Touring, the long daylight of the Northern latitudes with pleasure in every minute and the dainty comfort and cosiness of the

DORNOCH HOTEL

with the L M S hall-mark of excellence

SPECIAL TERMS UNTIL 14th JULY

For Guide Book and Tariff
apply to the Resident Manager
or any L M S Hotel



Holds Nine 10-inch
Records in Lid.

£6 : 10 : 0

Length 16½ in. Width 5½ in.
Height 11½ in.

PORTABLE!—

YES, BUT "His Master's Voice" AS WELL

IT is not beyond the skill of an amateur to design a gramophone that is portable. But only "His Master's Voice" Instruments can give you, within so confined a space, the brilliant and life-like tone that is their own inimitable quality.

This unique instrument combines genuine portability with a sturdy build and extremely attractive finish. Ask your local dealer to demonstrate its many exclusive features.

"His Master's Voice"

Portable Gramophone.

"His Master's Voice" products can be obtained only from The Gramophone Company's accredited dealers. Write for name of nearest dealer in your locality.



By appointment

THE GRAMOPHONE CO., LTD.
363-367 OXFORD STREET, LONDON, W.1

British Empire Exhibition: Stand V. 901, Music Section, Palace of Industry.



By appointment

RADIO NOTES.

FROM time to time the radio public is told that oscillation is increasing, and that steps are to be taken by this body or that for the purpose of discovering offenders and prosecuting them. The usual "motor-cars fitted with sensitive direction-finding apparatus" are to be used for the detection of those who cause their receiving-sets to howl. A photograph of a motor lorry complete with the necessary equipment and operator was sent round to the Press some months ago; but so far no legal proceedings against an offender have been reported. It is doubtful whether any apparatus invented to date is capable of detecting the exact source of oscillation, especially in congested districts.

Considering the very large numbers of valve receiving-sets which are bought every week by newcomers to the pastime of radio, it is not to be wondered at that a certain amount of oscillation is likely to occur until the user is able properly to control his tuning. Probably nine out of ten receivers on the market to-day embody reaction in the circuit. Used properly, reaction is a valuable asset, and, indeed, is necessary if powerful loud-speaker results are desired. A single-valve set, without reaction, gives signals little stronger than those obtained with a crystal set; but add reaction by making the plate circuit flow through a movable coil fitted near to the aerial tuning coil, then broadcasts will be amplified to great strength. Such a set installed within ten miles from a broadcasting station will often give good loud-speaker reproduction.

A multi-valve set in the hands of a new owner keen on picking up distant stations may oscillate quite easily during the efforts of tuning. Many sets are bought on the strength of statements, advertised and spoken, to the effect that all British broadcasting stations may be tuned in. The set with which anyone may turn a knob and tune in any station with the ease of reproducing a gramophone record has

still to be invented. As a matter of fact, even the most experienced radio enthusiast will agree that very fine judgment and skilful manipulation is required when adjusting a set for the reception of distant broadcasts. Now that 2 LO transmits with greater power, it is practically impossible for anyone within a range of ten miles or so to tune out London and obtain reception from another station working on a wave-length under four hundred metres. The only chance that many London multi-valve set-

directly the condenser dials and the reaction coil are adjusted to that point which causes oscillation, the latter should be stopped as soon as it is heard. This can be done by turning one or both of the condensers just a fraction of an inch from the oscillation point, or by moving the reaction coil away from its companion coil. Then the distant station may be heard at weaker strength, but purer.

By arrangement with the Postmaster-General, the British Broadcasting Company, Ltd., has the sole right of broadcasting in Great Britain until the end of 1926. They had to guarantee to give a daily service from eight centres; but, as is well known, the B.B.C. have done better than that, and now transmissions take place from at least twenty main and relay stations. In this connection it is interesting to note that there has come into being an organisation known as "Secret Wireless, Ltd.," an official of which claims to have invented a method of "secret" broadcasting, only available to those who acquire a special component that can be attached to existing receiving-sets, using either valves or crystals. Arrangements were made for details of the new system to be put before the Theatrical Managers' Association, at the same time that the Managers were to consider the B.B.C. proposals in regard to the broadcasting of plays.

On Empire Day, Sunday, May 24, a Thanksgiving Service is to be held in the Stadium at the British Empire Exhibition, and will be broadcast from all stations. The Archbishops of Canterbury and York, together with the Bishop of London, will officiate, and the massed bands of the Royal Marines, the Brigade of Guards,

and the Royal Air Force, together with a massed choir of 3000 voices, will also take part in the service.

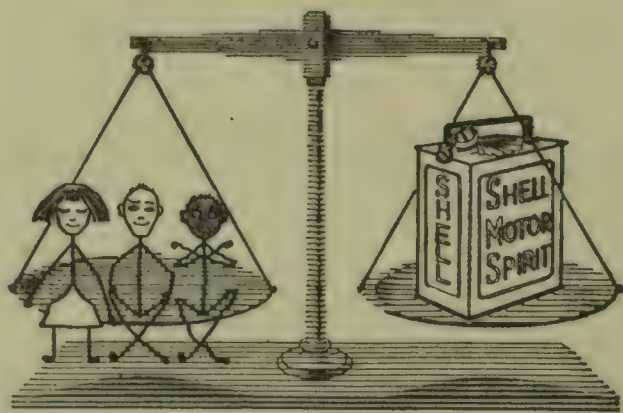
Mme. Kirkby Lunn, contralto, is to give a recital on May 27, from 2 LO. Arrangements are in hand with a view to broadcasting the cries of sea-birds from the Bass Rock in the Firth of Forth.



A FLYING LESSON BROADCAST FROM THE AIR: MR. ALAN COBHAM AND MISS HEATHER THATCHER.

Radio listeners were thrilled the other evening when Mr. Alan Cobham took Miss Heather Thatcher up in an aeroplane for instruction in flying by the dual control method. The noise of the engine, the pilot's instructions, and the pupil's questions were heard distinctly, and conveyed to listeners a vivid idea of being in the air with pilot and passenger.—[Photograph by Barratt.]

owners have of tuning in some of the other B.B.C. and Continental stations is during short intervals between 2 LO's "waits." Whilst deliberate oscillation is to be condemned, some is bound to occur whilst a novice is acquiring the necessary skill in tuning. The chief thing to be remembered, however, when trying to tune in distant stations is that



WELL-BALANCED

THE character of motor spirit depends upon its inherent qualities—which may differ according to its source of origin.

The ideal motor spirit is that in which aromatics, naphthenes and paraffins are well-balanced. As Shell is not dependent on one source of supply,

"THE THREE HYDROCARBONS"

This booklet tells an instructive story. For a free copy write to Dept. S 6, SHELL-MEX, LTD., G.P.O. Box 148, Shell Corner, Kingsway, W.C.2.

the CORRECT BALANCE of aromatics, naphthenes, and paraffins for obtaining the best results can be and is invariably maintained in Shell.

S H E L L



A good wife and health are a man's best wealth. Cerebos Salt on the table is the effect of the one and the cause of the other.

Cerebos SALT

CANADIAN PACIFIC



AN ALLURING HOLIDAY

A voyage on a Canadian Pacific Liner, four days on the ocean, two days on the historic St. Lawrence River to Quebec and Montreal.

Afterwards a wide choice of tours to Eastern Canada, U.S.A., the Canadian Rockies and Pacific Coast Resorts for varying periods.

Full details of what can be done and the cost is set forth in a booklet

CANADIAN PACIFIC PLAYGROUNDS

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CANADIAN PACIFIC RAILWAY

62-65, Charing Cross, S.W.1. LONDON, or Local Agents
103, Leadenhall Street, E.C.3. everywhere.



Sterling Silver Mounted SALAD BOWL

Here you have the beauty of richly Cut Glass offset with a Sterling Silver mount—one of many exquisite specimens at Harrods. The above when used with a net is also suitable for cut flowers.

(PS 6590).

BOWL
Diameter 9 ins.
£4 : 18 : 6

SILVER SERVERS
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£8 : 13 : 6

Harrods Great Silver Salon—Ground Floor

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HARRODS LTD

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Don't Scrap
your Mower

Pushing a 36" Mower.

'RENDLE'

MOTOR MOWER & Roller Attachment

ADOPTED BY 'H.M. OFFICE OF WORKS' FOR USE IN THE ROYAL PARKS
Can be attached to any standard Mower up to 36" cut, and roller up to 1½ tons. Fixed in a few minutes.

PRICES: Model A—for mowers up to 28" cut -

Carriage Paid. Model B—28" to 36" cut, £49

All machines guaranteed for 12 months.

£39



Here's a convincing proof of the remarkable value and efficiency of THE "RENDLE."

Extract of letter from Colonel E. M. Lang, Woodfield House, Ombersley, Nr. Droitwich. 10th April, 1925. The Manager,

"Rendle" Motor Pusher.

Please send me two Driving Chains. . . I bought my Pusher in 1923. It has done me very well and paid for itself in labour bill saved two or three times over.

This letter fully confirms our claims that THE "RENDLE" MORE THAN PAYS FOR ITSELF in one season—let us show you how.

Write for Testimonial Booklet and Leaflet.

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5F, VICTORIA ST., S.W.1.
Phone: Vic. 8151.



By Appointment

THE BURBERRY

in one garment, supplies the services of three separate coats—

WEATHERPROOF OVERCOAT DUST-COAT

It keeps the wearer dry and comfortable in downpour or drizzle—delightfully warm when it's chilly—yet practically weightless and air-free, is worn without the slightest suggestion of overheating on hot or dusty days.

THE BURBERRY

is made in a variety of styles from innumerable materials—all Burberry- proofed—all self-ventilating—all light-in-weight—all beautiful in texture, colouring and pattern.

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Burberry Model B249.

Every Burberry Garment bears the Burberry Trade-mark.

FOOT'S ADJUSTABLE REST-CHAIR

AN IDEAL EASY CHAIR THAT CAN BE INSTANTLY CHANGED INTO A SEMI OR FULL LENGTH COUCH.



THE "BURLINGTON."

Simply press a button and the back declines or automatically rises. Release the button and the back is instantly locked. The sides open outwards, affording easy access. The Leg Rest is adjustable to various inclinations, and when not in use it slides under the seat.

Catalogue
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Adjustable
Chairs
Post Free.

168,
St. Portland St.
LONDON, W.1.

THE CHRONICLE OF THE CAR.

A Very Interesting Trial.

That enterprising organisation, the Junior Car Club, deserves the thanks of those motorists whose interests lie among the small cars for the exceedingly interesting high-speed reliability trial it conducted on May 2 at Brooklands. By making use of the private roads and ways within the Brooklands enclosure, the club laid out a very severe course, including the ascent and descent of the test hill, corners, "S" bends, and all the rest of the conditions that one would be likely to find in an ordinary tour. Minimum speeds were set in each class, representing a test of the utmost severity. Every car entered was supposed to complete this course as much faster as practicable, but at a not less speed than that assigned to its rating. Such a test obviously imposed stresses which would not be met with in ordinary usage (unless at the hands of an owner with no consideration for his car), and it goes almost without saying that none but a really good car could complete the arduous course without trouble.

design, and expressly barring anything in the shape of a racing car. While I hold that racing special cars does in fact assist materially to improve the breed, we certainly do want more really severe tests of the cars that are actually sold to the public.

A Lancia Success.

In the recent hill climb at Craigantlet, Belmont, the 13.9 Lancia "Lambda" made the fastest time and was first on formula in Class 4, for standard touring cars, unlimited c.c., driven by Mr. E. Graham, of Belfast. In addition, a similar chassis with saloon body secured fourth place, this latter being considered very meritorious in view of the fact that it was the only saloon car in the race. Both of these were standard cars, fully equipped, as at present being sold to the public.

A Notable Success.

Amongst the light cars that have been consistently successful in the principal road and track competitions is the Lea-Francis.

In the Junior Car Club's high-speed reliability trial at Brooklands a Lea-Francis, driven by Mr. S. I. Marr, gained the premier award of a gold medal. The successful Lea-Francis was in every respect a standard touring car, and it performed most consistently in the high speed, acceleration, and braking tests imposed on the road and track comprising the course.

A Zenith Offer.

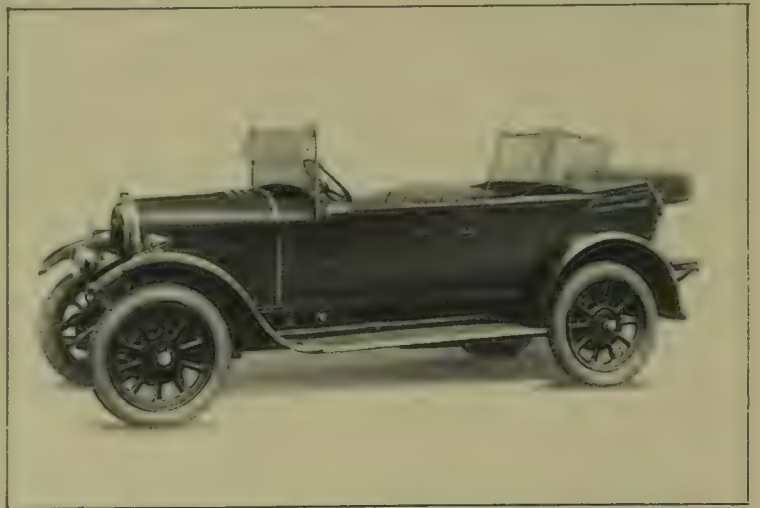
With a car which is running its second or third season the carburetter is often the most vital point, and the offer of a Zenith on a month's trial appeals particularly to owners of two or three year old models. The confidence of the manufacturers in the ability of the

Zenith carburetter to improve the running of any car is shown by the month's trial offer; and owners of 1924 or earlier cars should certainly drop a line to



FITTED WITH DOUBLE DICKEY SEAT AND FOUR-WHEEL BRAKES:
A 14-40-H.P. SUNBEAM COUPÉ.

I take it that this trial will prove to be merely the forerunner of several such events. To my mind, the chief point about it was that it was open only to "stock" cars, thus shutting out everything of a freak



REDUCED IN PRICE BY £40 AS A RESULT OF THE BUDGET:
THE 14-H.P. CROSSLEY TOURING CAR.

The price of the 14-h.p. Crossley touring car, including four-wheel brakes, has been reduced from £435 to £395. According to Messrs. Crossley Motors, Ltd., this reduction was made possible by the Budget, which justifies larger production and consequent economies in manufacture.

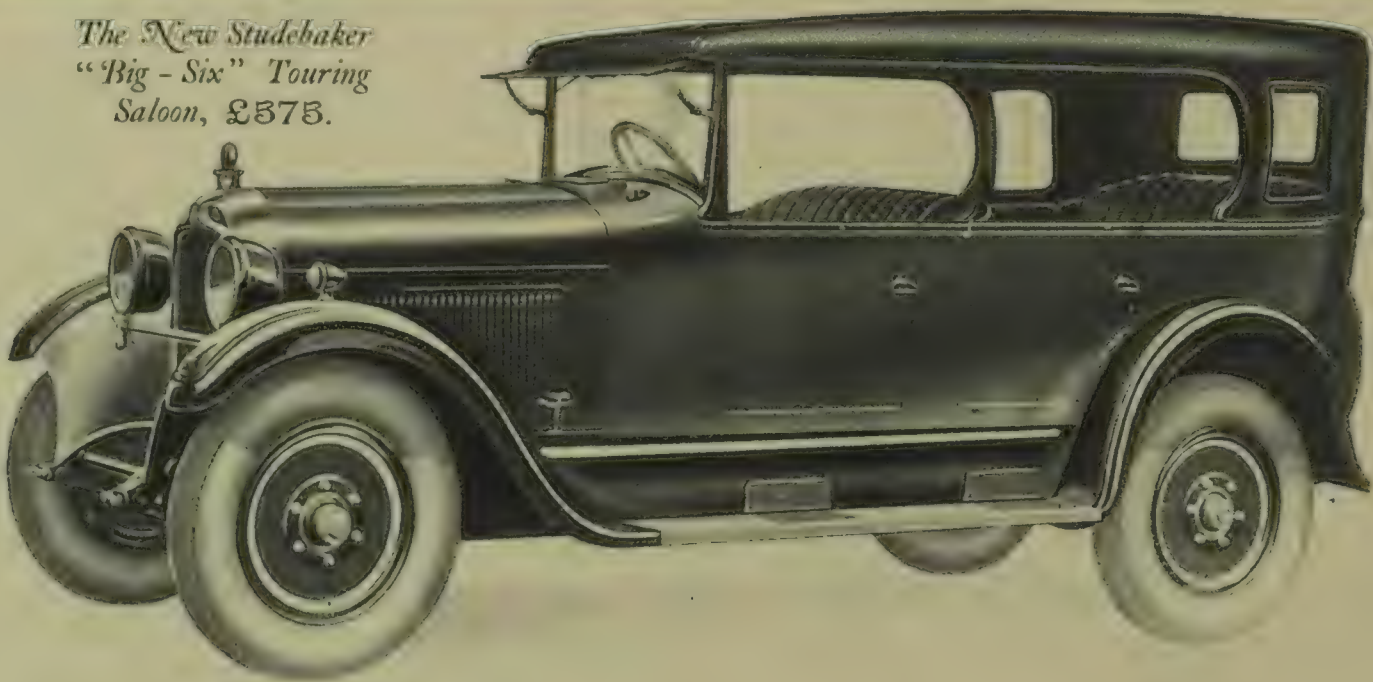
the Zenith Carburetter Company, 44, Newman Street, London, W.1, for particulars of this.

Wembley's Ford Factory.

Sixteen British Ford motor-cars actually assembled and built every day! That is to be the astonishing output of the wonderful British Ford exhibit to be seen in the Palace of Housing and Transport (formerly the Palace of Engineering) at this year's Wembley. Everything is entirely open for the public to see with what efficient speed these all-British cars are built, the exhibit being a perfect reproduction of the process in operation at the British Ford Works at Trafford Park. The size of the exhibit can be imagined from the fact that a sixty-foot conveyor, or moving platform, has been installed. It is here that visitors will most appreciate the speedy efficiency of standardised manufacture. The barest nucleus of a car starts at one end of this platform, all the

[Continued overleaf.]

The New Studebaker
"Big-Six" Touring
Saloon, £375.



An open and closed car combined

The Studebaker Touring-Saloon is a new type of coachwork—entirely different from anything you have seen before.

One moment it's a delightful airy open car—next a comfortable weather-proof enclosed car. And the change can be made in thirty seconds, without even leaving your seat.

Yet the new Studebaker Touring-Saloon sells for no more than the old-type open car. Thirty seconds from open-car freedom to closed-car protection.

Within the upper structure are concealed

the roller-side-curtains. They may be raised or lowered just like a window blind—so simple that even a child can operate them. In addition to this exclusive feature you have the wonderful Studebaker hydraulic four-wheel brakes that make skidding impossible, balloon tyres, a vibrationless six-cylinder engine and an unexcelled equipment.

See this car. Ride in it. Drive it. Prove its remarkable road performance. SEE THE STUDEBAKER FIRST! It is the most talked-of car to-day

Illustrated Catalogue on request.

STUDEBAKER LTD.,

Pound Lane, Willesden, London, N.W. 10.

Managing Director: EUSTACE H. WATSON.

London Showrooms: 117-123, Great Portland Street, W.1

"Standard-Six" Touring Saloon £395

4-door Coach-built Saloon - £520

"Special-Six" Touring Saloon - £495

4-door Coach-built Saloon - £640

"Big-Six" Touring Saloon - £575

4-door Coach-built Saloon - £765

Prices are subject to increase without notice.

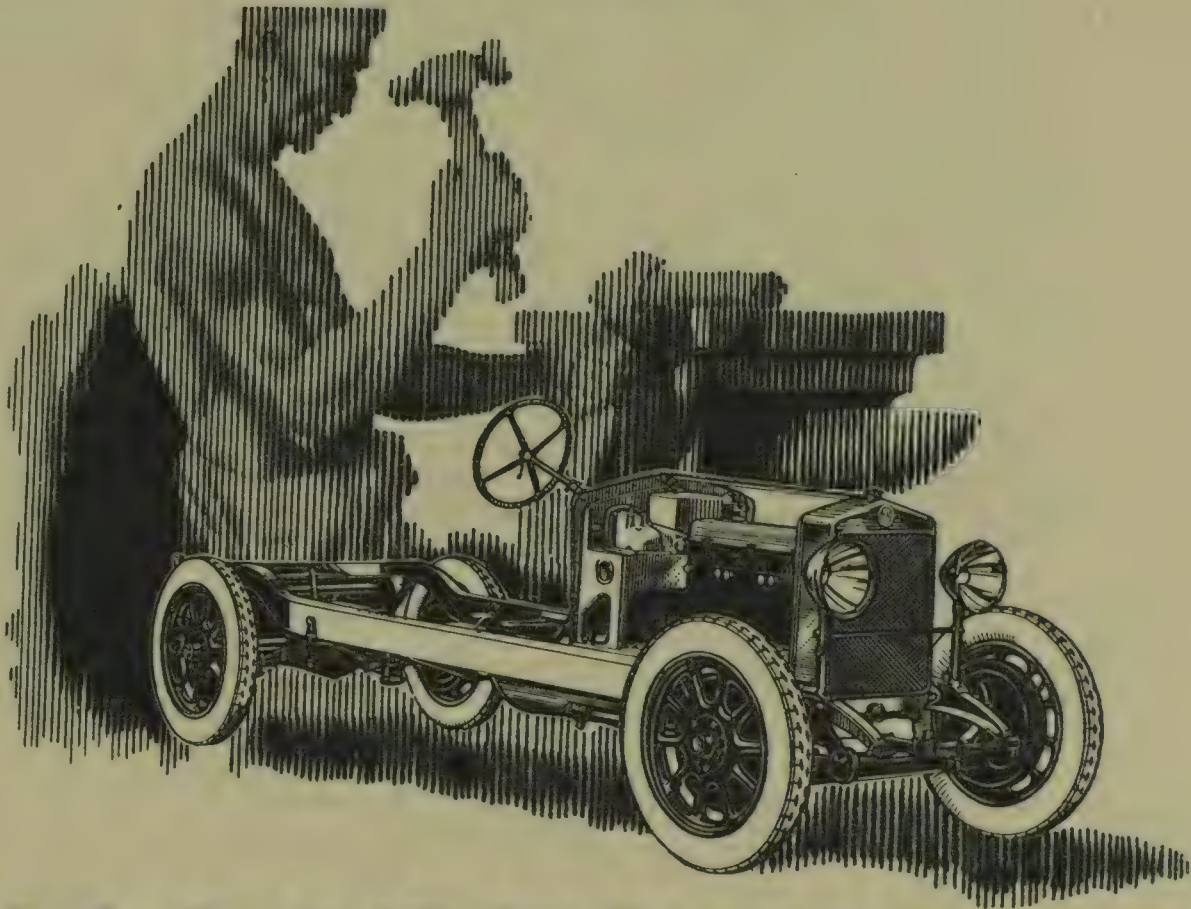
We have a few brand new and fully guaranteed Studebaker "Light-Six" cars with both open and closed bodies for disposal at very attractive prices.

The New

STUDEBAKER
WITH HYDRAULIC FOUR-WHEEL BRAKES.

FIAT

The Car of International Reputation.



MASTERWORK

predominates *every* detail of the
40 h.p. Six Cylinder Model

Speed, "Life,"
Power, Silence
personified.

CHASSIS

£720 (Tax £27)

Front Wheel Brakes
Adjustable Steering.

"THROUGHOUT the master mind can be seen at work, bringing to bear that accumulation of practical experience which always enables the finest craftsmanship to keep its place in the front rank."

The Auto, January 15, '25.

Fiat range of models comprise 10/15 h.p., 15/20 h.p., 20/30 h.p. (6 cyl.) 40 h.p. (6 cyl.).
Prices from £280.

Standard equipment for every touring car and chassis, except the Popular model, includes: Electric lighting set and starter, 5 lamps, clock, speedometer, spare wheel and 5 Michelin Tyres. Any type of coachwork supplied.

WARNING.

With every Fiat car a full guarantee is issued by this Company. Every purchaser should obtain this guarantee and see that it bears the chassis and engine numbers of the machine purchased. The public are warned not to purchase a car without this guarantee.

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Works: Wembley, Middlesex.

FIAT (England) Ltd.

FIAT

Continued.]

components being added bit by bit by British workers, until there glides off the other end of the platform, *under its own power*, a finished car! This display is by far the most elaborate and interesting in the history of the British motor industry, and will give this year's Wembley visitors a deep and fascinating insight into the wonders of modern motor-car making. This exhibit offers the last word in souvenirs, for every one of these sixteen cars a day will be for sale, and can be purchased through any authorised Ford dealer.

An Acceptable Gift.

The Sunbeam Motor Car Company,

Ltd., announce that, owing to the great demand for their publication, "To Rome on a Sunbeam," they have had a reprint of this work prepared for presentation to those who were disappointed on their application for the first issue. The book is a well written and charmingly illustrated record of a trip from London to Rome on a standard touring Sunbeam car, and certainly forms a very acceptable addition to any motorist's library. A limited number of copies are now available for early applicants to the Sunbeam Motor Car Company, Ltd., Moorfield Works, Wolverhampton. W. W.

"The Royal Academy Illustrated," published by Messrs. Walter Judd, has a considerable reputation, and its 1925 edition keeps up its high standard of excellence. The selection of paintings reproduced in "The Royal Academy Illustrated" is, as usual, an admirable one. The late John S. Sargent's portrait of Marchioness Curzon of Kedleston occupies the front page, and other portraits are Cadogan Cowper's pictures of Lady (Hildebrand) Harmsworth, Lady Ledgard, and Miss Barbara Hill, Sir John Lavery's portrait of his wife, Glyn Philpot's painting of the Hon. Lady Packe, and many others.

Some of the most important subject pictures of this year's Academy, such as Glyn Philpot's "The Angel of the Annunciation," and the same artist's "Street Accident," are also reproduced, and a number of landscapes, and sculpture.

Gazes, the well-known garden craftsmen of Kingston-on-Thames, and The Gazeway, Surbiton, are

are "featured" as well; and the firm's hard court and sports ground department are showing a model of their "All-Weather" hard tennis court.

Since 1903, when Mr. Sell rebuilt the premises at 166, 167, and 168, Fleet Street, a flag has been flown continuously for twenty-one years. The house flag of Sells Ltd., the Union Jack, and, during the Great War, flags of all the Allies, have been flown day by day. The Guildhall authorities have taken twenty-one years to find that a flag has been flown, and now say that it constitutes a sky sign, and is an infringement of the London Building Act, 1894, and must be taken down. Two neighbours of Sells, Ltd., have also flown their own flags, and have done so for many years. Summonses were issued against all three firms, and it has been held by the Divisional Court that the flag is an advertisement or announcement within the meaning of the Act, and must be removed!

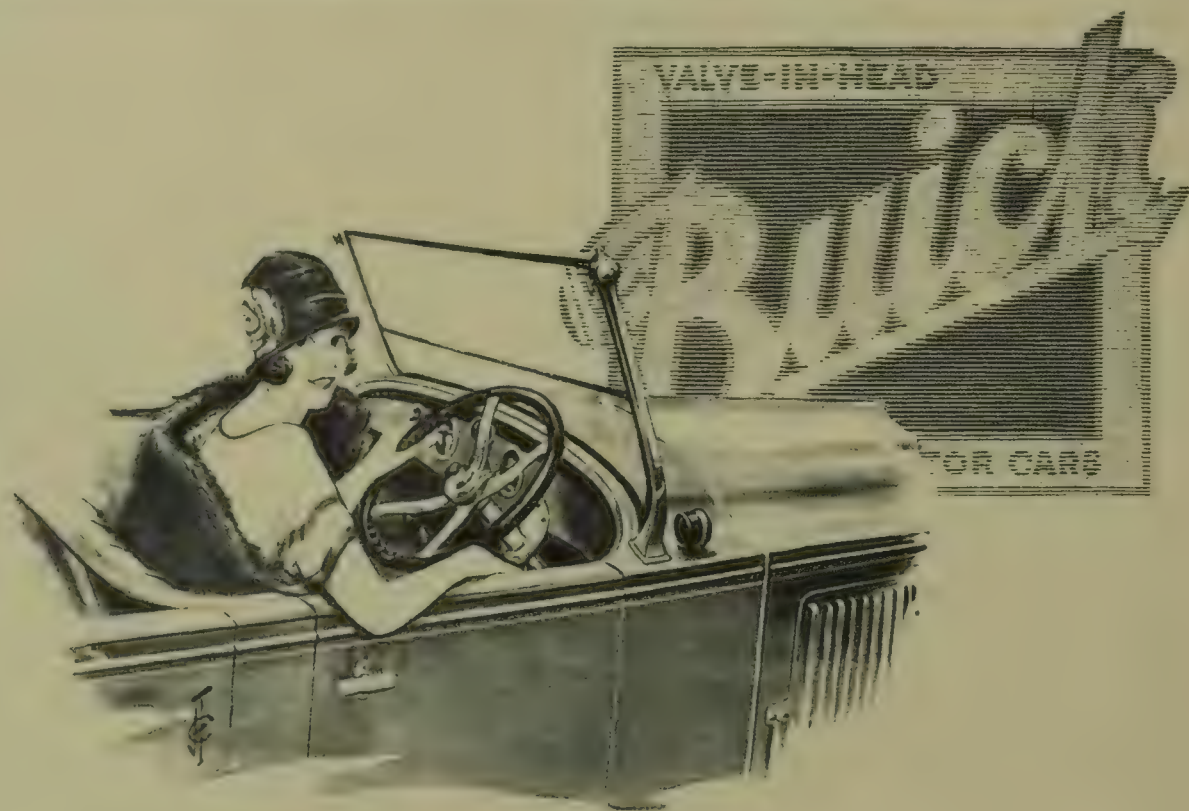
At a recent meeting the Directors of the London and North-Eastern Railway Company appointed Mr. J. A. Wickham to be Assistant General Manager (Parliamentary), with charge under the Chief General Manager of Parliamentary, Works and Rates matters. In addition Mr. Wickham will act as the Company's Industrial Agent. Mr. E. A. Clear, formerly Assistant General Manager to the Great Central Railway,

and since 1923 Assistant Divisional General Manager of the Southern Area of the London and North Eastern Railway, will retire from the service on June 30 next; he will be succeeded by Mr. A. Oldham, at present Assistant to the Chief General Manager. The Directors have also appointed Mr. G. C. Ring, Assistant Registrar, to be Registrar of the Company, in succession to the late Mr. J. A. Campbell.



A STUDY IN BLACK AND WHITE AT HARRINGTON, IN WORCESTERSHIRE: A 14-H.P. STANDARD CAR OUTSIDE SOME PICTURESQUE OLD TIMBERED HOUSES.

again exhibiting at the Chelsea Show, where they are responsible for a garden with a simple summer house set among plantations, with a broad paved terrace facing it. The retaining walls are of rock formation in Cheddar stone, with water cascade and rill. There is also a small sunken garden, to show the simplicity and natural formation that can be acquired by the careful thought and originality in design for which this firm is famous. Garden ornaments



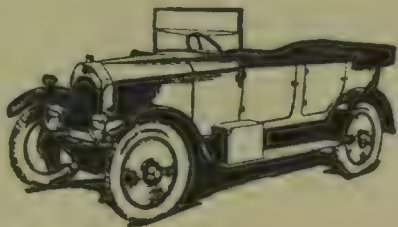
20 H.P. "Six" Tourer
£355 20 H.P. "Six"
Saloon £498 27 H.P.
"Six" Saloon £675

Buick Authorised Dealers
Serve You Best.

IMPLICIT faith in their car is a notable characteristic of Buick owners.

There is the certainty of quick stopping in emergency, due to the effective Buick four-wheel braking system. There is the confidence born of a spirited, powerful engine that leaps ahead in traffic, and will idle down to a stroller's pace in top gear.

On the open road the Buick owner relaxes behind the wheel, knowing that the steepest hills will be flattened, and the miles vanish in steady succession at a high average speed.



"13,687 MILES WITHOUT TROUBLE

—and running as quietly as ever"

READ this extract from a letter received from a Swift owner of seventeen years standing:

"... Up to the beginning of last month my Swift had run 13,687 miles without any trouble at all... The total distance covered on the tour was 2,943 miles—and the car is to-day running as quietly as ever, and, seemingly with more power than when new... the drivers of many other cars had to tell of mishaps... and I was the more proud of my Swift which did the whole journey, not only without a misfire but with absolutely no trouble."

10 h.p. Models from £235

12 h.p. Models from £375

Write for Art Catalogue and name of nearest Agent

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134-5 Long Acre, W.C.2 (1 min. from Leicester Sq. Tube Station)

—SWIFT—
ALL BRITISH CARS

Why You Should Change Your Spark Plugs ONCE A YEAR.



No. 11.

PRICE

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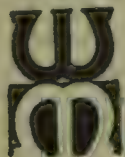
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CHESS.

To CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, 15, Essex Street, Strand, W.C.2.

R S J (Cairo).—You must remember we have to consider other tastes besides yours. Some of our correspondents have a liking for a more virile dietary than continuous milk.

A CARINGTON SMITH (Quebec).—Problem No. 3954 has caught you in a trap, such as you must always be on guard against, especially with two-movers. The reply to your proposed solution is 1. — K takes K!

H GREENWOOD (Glossop).—Thanks for further problem, which shall have attention; but your amended diagram of "the full crowd" does not get rid of your difficulty. You have now four pairs of doubled pawns, to arrive at which, four captures must have been made. These ought to have left only twenty-eight pieces on the board, but you have thirty-two. What law of chess permits you to replace pieces on the board once they have been captured and taken off?

I HANNAH (Newburgh, N.Y.).—We are always glad to receive your expressions of opinion, they are so fresh, keen, and vigorous. It is the audacity of your suggested amendments that occasionally paralyses our respiratory organs.

W OXLEY (Hartley, Sussex).—Thanks for problem, which shall be reported upon later. Your solution is acknowledged in the usual place.

S HOMER (Toulon).—"Chess Problems Made Easy," by T. Taverner, and "The Two Move Chess Problem," by B. G. Laws, would probably best serve your purpose. They can be obtained through F. Hollings, 7, Great Turnstile, Holborn, London, W.C.2.

K WHITFIELD (Galt, Ontario).—The variation of the Muzio Gambit you submit is well known as the Double Muzio. Morphy used it against Lowenthal nearly seventy years ago, and there have been many examples since. Authorities differ over the merits of the moves, one, for instance, denouncing your ninth move as leading to a lost game; while others, following Morphy, depart only from your eleventh move for White, with Q to K 5th (ch). As regards Moller's attack in the Giuoco Piano, we prefer Lasker's 9. — Kt to R 4th on your B to R 4th, but our space is too limited to permit discussion on either point.

CORRECT SOLUTIONS OF No. 3951 received from H.H. the Maharana Sahab of Porbander, H F Marker (Porbander), and Horace E McFarland (St. Louis, Mo.); of No. 3952 from H F Marker (Porbander), N C Pandja (Karachi, India), S A Hawarden (Benoin, South Africa), and Horace E. McFarland (St. Louis); of No. 3953 from A Carington Smith (Quebec), E M Vicars (Norfolk), J Hannan (Newburgh, N.Y.), and J W Smedley (Brooklyn, N.Y.); and of No. 3954 from E M Vicars (Norfolk), J W Smedley (Brooklyn, N.Y.), R S J (Cairo), John Hannan (Newburgh, N.Y.), H Greenwood (Glossop), W OXLEY (Hartley), A W Hamilton-Gell (Exeter), Rev. W Scott (Elgin), R B Pearce (Happisburgh), J C Kruse (Ravenscroft Park, W.), H Heshmat (Cairo), H Burgess (St. Leonards-on-Sea), S Homer (Toulon), and E W Punnett (Brixton).

No. 3955.—The following have sent us the author's proposed solution: R C Durell (Hendon), L W Cafferata (Farndon), C B S

(Canterbury), W Kirkman (Hereford), and C H Watson (Masham); but, unhappily, this fine problem cannot be solved at all as printed, the curious defence of 1. — P to Q B 3rd preventing mate in one of the variations. The composer writes that the removal from the board of the Black Kt at K R 8th makes the position sound, and we therefore extend the time for sending in replies by another fortnight.

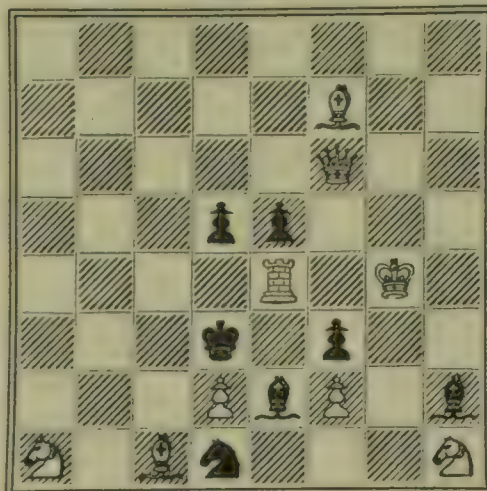
SOLUTION OF PROBLEM No. 3954.—By C. R. B. SUMNER.

WHITE
1. Q to Kt 4th
2. Mates accordingly.

BLACK
Anything

A problem the merits of which grow with its better acquaintance. The key is not brilliant, but the skillful contrivance of the ensuing mates, and their surprising variety, have met with the warm approval of many correspondents.

PROBLEM No. 3956.—By P. J. Wood.
BLACK.



WHITE.
White to play, and mate in two moves.

The Hamilton Russell Cup Competition resulted in a tie between the National Liberal Club and the Royal Automobile, who each scored 6½ games. A match to decide which shall take first honours has been arranged.

CHESS IN ENGLAND.

Game played at Bromley in the Premier Tournament of the Easter Congress of the Kent County Chess Association, between Messrs. R. E. LEAN and F. AFSCHENCK.

(Irregular Opening.)

WHITE (Mr. L.) BLACK (Mr. A.)
1. Kt to Q B 3rd P to Q 4th
2. Kt to B 3rd P to Q 5th
3. Kt to K 4th P to K B 4th
4. Kt to Kt 3rd P to B 4th
5. P to K 4th B P takes P
6. Kt takes K P Q to Q 4th

In an opening of this kind, the second player has to rely on an instinctive sense of position to find his way along unknown paths, and it is easy to wander astray before the error is realised. Black here started on the wrong path with his second move.

7. B to Kt 5th (ch) Kt to B 3rd
8. Q to K 2nd Kt to B 3rd
9. P to Q 3rd B to Kt 5th
10. B to Q B 4th Q to R 4th

Leaving his King exposed to an overwhelming attack; Q to Q sq seems imperative.
11. Kt to Q 6th (ch) K to Q 2nd
12. Kt to B 7th B takes Kt
13. B to K 6th (ch) Kt to B 2nd
14. B to B 4th (ch) K to Kt 3rd
15. P takes B R to Kt sq
16. R to K Kt sq P to K R 3rd
17. P to Kt 4th P takes P
18. Kt to K 5th R to R sq
19. P to Q R 3rd P to Kt 4th
20. Kt to B 4th (ch) K to Kt 4th
21. B to Q B 7th P to Kt 5th

WHITE (Mr. L.) BLACK (Mr. A.)
22. P takes K Kt P Q to Q B 4th
23. Kt to Q 6 (ch) P takes Kt
24. B to B 4th (ch) Q takes B

The only excuse for this move is that there is practically nothing else to do. Probably, however, Black did not foresee the sacrifice White makes in reply.

25. P takes Q (ch) K to B 4th
26. K to B sq R to K sq
27. Q to B 3rd Kt to K 5th
28. P takes P (ch) Kt takes P
29. K to Kt 2nd K to B 3rd
30. B to R 5th Kt takes Q B P
31. Q to B 5th

The effect of this simple stroke is conclusive. White caught his opponent in the labyrinth of an unconventional start, and has maintained his grip from the beginning in skilful and brilliant fashion.

32. Q takes Kt at B to Kt 2nd
33. Q R to K sq B to K 4th
34. P to B 4th B takes P
35. Q to Kt sq P to R 3rd
36. Q to Kt 6th (ch) Resigns.

The Easter Congress of the Kent County Chess Association, held at Bromley, although in every other respect a pleasant and successful meeting, was not one which British amateur talent can regard with complacency. In the Premier Tournament, Section A, all the prizes were won by Continental visitors, and in Section B, only two London players shared in the first five honours. It is only fair to say, however, that, from one cause or another, the foremost English players were prevented from taking part in the proceedings.

The great Masters' Tournament at Baden Baden terminated in a decisive victory for Alechin, whose play throughout was of the highest class, with Rubinstein second, and Samisch, recently victor in the Berlin Championship, third. Mr. Yates and Sir George Thomas made a sturdy fight in such formidable company, but the latter, in the early stages of the contest, was palpably out of form.

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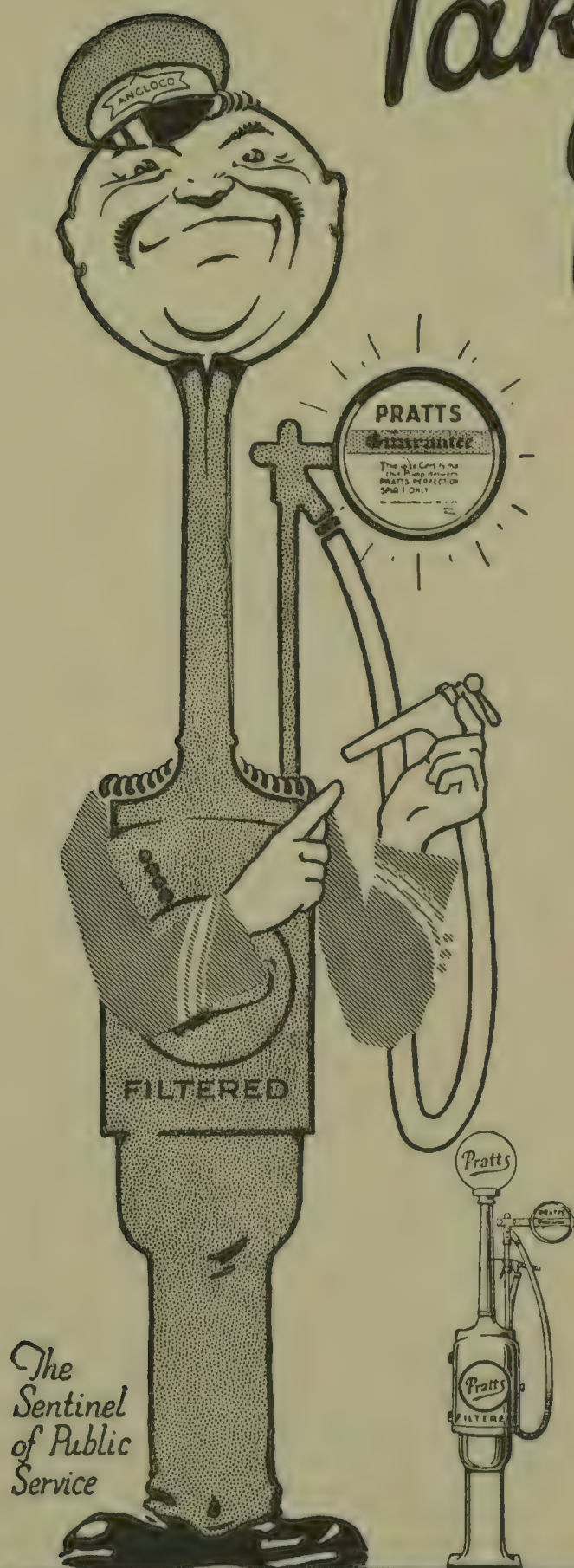
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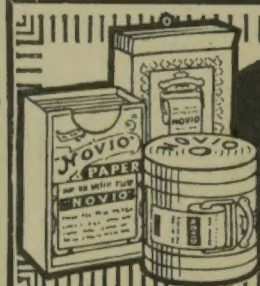
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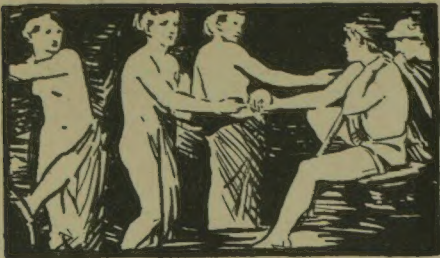


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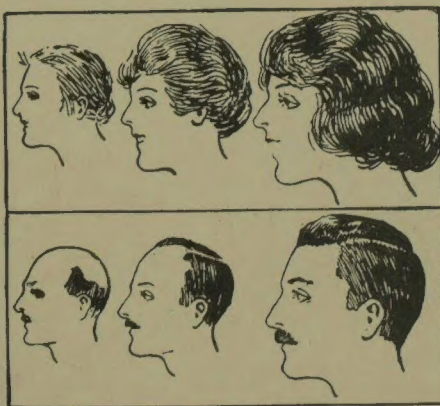
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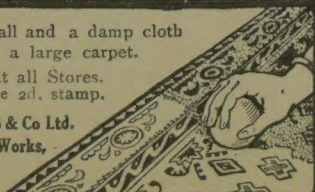
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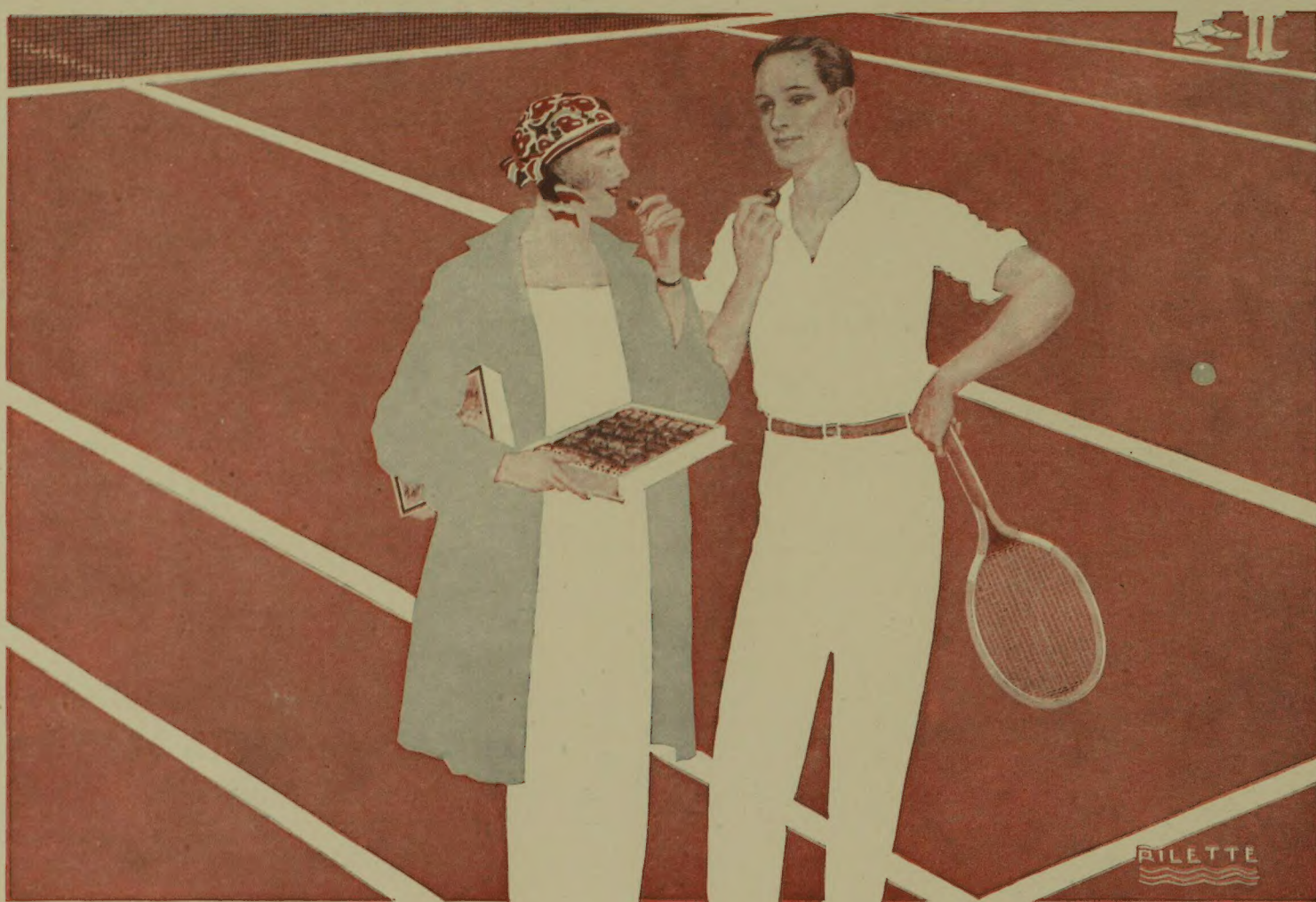
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